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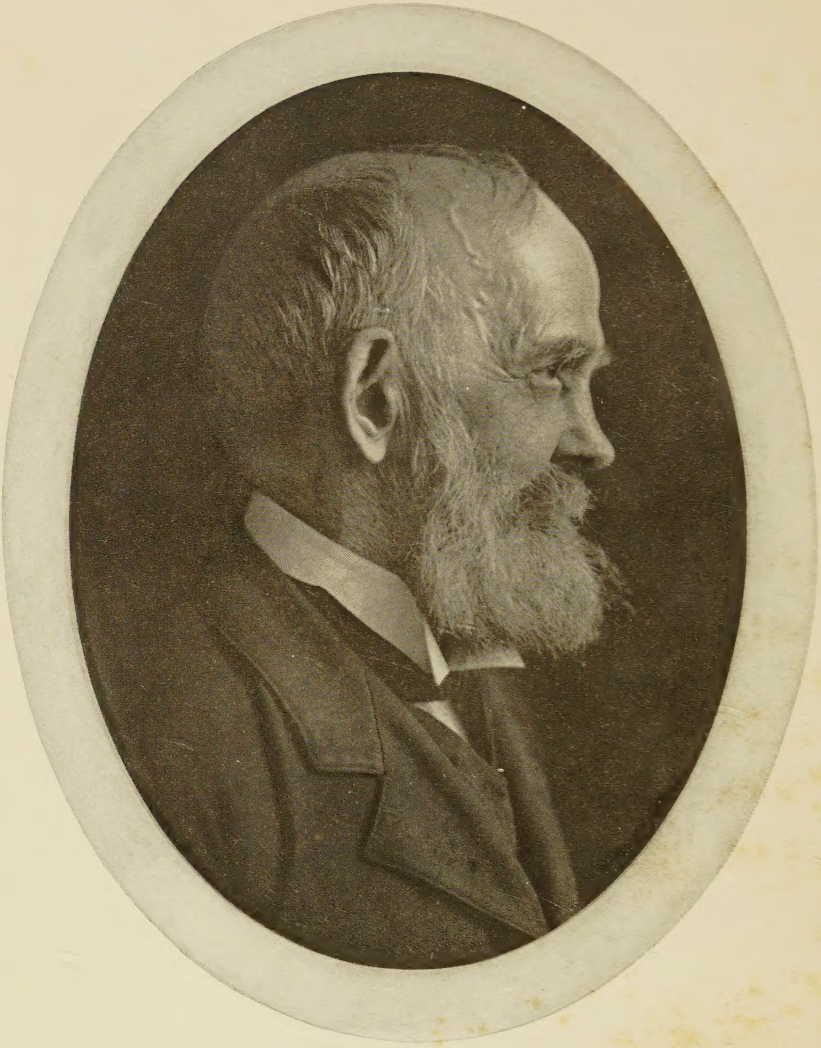

JOHN HOWARD.

EXPRESSION IN SINGING

INCLUDING

THIRTY-ONE EXERCISES FOR VOICE CULTURE

BY

JOHN HOWARD

AUTHOR OF

"PHYSIOLOGY OF ARTISTIC SINGING," "HOWARD VOICE METHOD," "CLAVICULAR BREATHING," ETC.

EDITED BY

THEODORE DRURY

NEW YORK

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By ERHARD KROMER

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While this book was in press the entire musical world was shocked to hear of the tragic death of its author. The passing away of so gentle and generous a spirit, one whose attainments were as lofty as his character was noble, has brought to those who truly knew him, a grief commensurate with the place he held in their affection and esteem.

To his beloved memory, to his pupils and to his friends, this work is respectfully dedicated.

THEODORE DRURY

PREFACE

I, THEODORE DRURY, feel that no higher compliment could be paid me than Mr. Howard's request to write a preface to this work, and I start with full knowledge of my inability to do justice to the writings of so great a master and genius.

Books on voice culture are no more a novelty. I am certain, however, that in this, Mr. Howard has written a work of the greatest interest and benefit to students of vocal culture. That he is the foremost scientist living, on the voice—or for that matter that has ever lived—there is not the slightest doubt in the mind of anyone who has given the subject serious study.

Mr. Howard has been happily endowed with one of the most aristocratic lineages. His claim to have exhausted the hitherto little-known science and art of voice production may seem to the reader more reasonable if they are given the principal points of his remarkable ancestry. It may seem more probable that he could accomplish so great a task if he had been in a measure prepared for it by his wonderful pedigree.

Mr. Howard is the direct descendant of seven lines of kings and emperors, also a descendant through his father of the earliest American colonists, one of whom was a general in the Pequot Indian war. Two of his female ancestors married governors of Massachusetts; his father was wounded in the Mexican War, and he himself served in the Twelfth Massachusetts Regiment during the Civil War.

The Southworth genealogy, which can be found in the Lenox Library, begins with Wodin, Emperor of the second century, and leads down to the Earl of Leicester, where the Southworth family name begins.

THEODORE DRURY.

AUTHORS AND MUSICIANS STUDIED BY MR. JOHN HOWARD

Dr. Harrison Allen,
Madame Alboni, whose middle voice was incomparable,
Airy,
Bell,
Benson,
Bernard, who wrote on the nerves of birds,
Beau and Maissait,
Bach,
Bennati,
Moura-Bonvoullon,
Battaile,
Bernardi,
Buontempi,
Bourdon (Dr.),
Bosanquet,
Bennachi,
Burns,
Campanini,
Carpenter,
Cary,
Chascaignee,
Cohen,
Conti,
Crivelli,
Cuvier,
Cressentini,
Caffarelli,
Catalani,
Cagniard-Latour,
David,
Dzondi,
Donkin,
Duchenne,
Duprez,
Delsarte,
Egrel,
Fodor,
Fieber,
Fetis,
Ferrein,
Faranelli,
Fedi,
Fisher,
Gougenheim and Lermoyer,
Garcia (still living at 104),
Gibb,
Gruetzner,
Gessler,
Galli,
Gentili,
Gaforini,
Gray,
Guillet,
Gabrielle,
Grassini,
Harless,
Handworterbuch,
Hutchinson,
Hermann,
Haller,
Holmes,
Henle,
Helmholtz,
Holden,
Hogarth,
Hälinger,
Hilton,
Howard (at Lenox Library),
Hellwag,
Journal of Medicine,
Jelenffy,
Koreff,
Koschlakoff,
Landois,
Lazarre,
Lommel (Dr.),
Luschka (at Academy of Medicine),
Liskovius (at Lenox Library),
Later,
Lablache,
Lauth,
Lumley,

AUTHORS AND MUSICIANS

Mandl,
Maissait,
Merkel (Lenox Library),
Mombelli,
Mariani,
Magendi,
Malibran,
Marcolini,
Mersenne,
Mackensie,
Miller (Frank E.),
Mueller,
Mancini,
Mayo,
Nehrlich,
Nozzaro,
Oertel,
Passavant,
Pflüger's Archives,
Pasta (Judith Negri),
Pacchiorotti,
Prony,
Pisaroni,
Pasta,
Porpora,
Quain,
Ruhlman,
Schwartz,
Sappey,
Scudo,
Simon,
Sonntag,
Santini,
St. Germain,
Sontheim,
Savart,
Sibson,
Thoriani,
Tamberlik,
Tosi (soprano),
Tosi (author),
Tourtual,
Traube,
Tyndall,
Tchaikovsky,
Uhlmann,
Valentin,
Weber,
Weiss,
Willis,
Wolfe,
Zamminer.

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Voluntary control, first over each separate muscular vocal agent; then over two or more combined; finally over all combined in the correct, exact proportion which produces the true artistic vocal tone.

1. That the most important of these muscular vocal agents are the two *palato-pharyngei* muscles extending from the larynx to the soft palate. They are treated more at length in a later chapter.

2. That the larynx and hyoid bone must be firmly held together during right tone.

3. That consonating vibrations (oscillations) decide the quality as well as the power of the tone.

4. That the *sterno-thyroid* muscles (from breastbone to larynx) can have no chord-stretching influence.

5. The physiological cause of hollow tone, and its remedy.

6. The law of vocal compression.

7. The wonderful fact that a muscle will put forth several times as much contractive force to retain a bodily part in a stationary position as it will to move the part to a new position.

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CHAPTER I

VOCAL DISCOVERIES

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VOCAL DISCOVERIES

THE main principle of the *Howard Voice Method*, the one which distinguishes it from all other so-called methods, is just this: By gentle but powerful movements of the vocal parts, the palate, tongue, cheeks, and lips, lower throat (including movements of the larynx or Adam's apple, and of the hyoid bone just above it), and of the respiratory parts, the pupil is actually given voluntary and masterly control, full command over each separate pair of vocal muscles, and, finally, over just that combination of muscles which produces the wonderfully beautiful tone of true artistic singing. To construct this method every possible mode of research has been exhausted:

1. Dissections and vivisections, to three times the extent of the average physician.

2. Translation of everything written in five languages.

3. Acoustic study with the aid of most expensive imported acoustic machinery, mainly from Paris.

4. Comparison of the muscular actions of at least 1,000 pupils.

5. Last, but not least, the personal mastery of each vocal muscle of his own throat, so absolute that each vocal part could be moved as surely and as easily as a finger or an arm. This, of course, made it possible to try different ways of combining the vocal muscles, ways of reducing the effort of one muscle and increasing that of another. The author now claims that he has succeeded. Any change in the now adopted mode of combining injures the tone in all its three attributes. But this plan of separate muscular governments revealed several hitherto unsuspected physiological and acoustic laws. With ignorance of even one of them, voice teaching must be a matter of chance, a haphazard guessing, a search in the dark. Hence it will be worth while roughly to detail these laws:

LAWS OF VOCAL ACTION

1. Through their connection with the larynx at their lower ends, the palate to the larynx muscles (*palato-pharyngei*) are one of the most powerful agents to stretch the vocal chords.

2. That the bringing of the larynx into firmer contact with the cervical spine, just behind it, is not only the cause of the greater ring, or resonance of the tone, but is also an essential condition for the stretching of the chords, both for higher tones and for stronger ones of even lower pitch.

3. That the diaphragm, although it is gently inspiratory when exerted alone, is powerfully expiratory when coupled with the abdominal muscles. (These three discoveries may be found in Dr. Schweinartz's immense anatomy, copied straight from Mr. Howard's *Physiology of Artistic Singing*, which work has received the highest private commendation from Dr. Schweinartz's collaborator, Dr. Makuen, without public acknowledgment.)

4. The fact that the *tensores palati* pull the soft palate forward and are, or should be, the main support of the palate during tone.

5. The fact that the larynx and hyoid bone must be bound firmly together for lyric tone, and the precise and easy means of gaining this solid uniting of the two principal parts of what may be termed the "voice box."

6. The fact that the singing voice and also the voice of speaking is given its individual quality, also its power, by the different consonating vibrations (oscillations) which the originating vibrations of the vocal chords impart to the larynx and to all the vocal parts connected with the larynx. The fact that quality, power, and, to some extent, the compass of the voice all depend on this law is a discovery and a most valuable one; for it makes voice teaching an exact science, while, if the vocal application of the law is not known, the voice teacher is working in Egyptian darkness with a thousand chances to one against his success.

7. The fact that the *sterno-thyroid* muscles (from breastbone to larynx) can have no chord-stretching influence; for they extend directly alongside of the *crico-thyroid* joint, as has been proved upon a dozen cadavers.

ACOUSTIC DISCOVERIES

8. The physiological cause of the hollow tone, hence the means of avoiding or correcting that fault.

9. The law of vocal compression, which proves that the boundaries of the vocal tube—the whole cavity, from the lips to the vocal chords—may be made actually to compress, to squeeze the air it contains, thus adding wonderfully to the volume and beauty of the voice.

10. The fact—and perhaps the most wonderful of all facts, and discovered by sheer accident—that muscles will contract two or three times as powerfully (and without conscious effort) to retain a bodily part in a certain position as they will or can contract to move that part to a new position.

11. The fact, hitherto unsuspected, that the rolled "r," as it must be sung in all modern languages, depends on the fluttering of the soft palate, the tongue alone being otherwise refractory. Also the form of the vocal tube for the vowel-sound *er* (*ir*, *ur*).

CHAPTER II

THE VOCAL ORGANS

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THE VOCAL ORGANS

When you bend a finger at the knuckle or an arm at the wrist (by raising or lowering a finger or hand) you do it by shortening (contracting) muscles. If you slip a rubber band—such as is used to hold letters together—over the first finger and the little finger, and then with the other hand take hold of the band between two fingers and twist it, so that you shorten the band as you shortened the muscles to bend the finger or the arm, you will pull the fingers nearer together.

Now in singing, instead of bending a finger or an arm, you must bend or move some or all of the vocal parts. And what are the vocal parts? What are the parts of the body to be moved? They are:

1. The tongue.
2. The soft palate.
3. The cheeks.
4. The lips.
5. The lower jaw.
6. The solid parts of the lower throat, the larynx (Adam's apple), and the hyoid bone.
7. The respiratory parts.

Some or all of these vocal parts must be either moved or pulled upon to make voice. The first act, the start of it all, is the vibration, the up and down movement, of the vocal chords.

To use again a comparison, first used in the *Physiology of Artistic Singing*, suppose you place two fingers, the forefinger and the middle finger, across the mouth, as if to insure silence, and then blow between them. A sound will be heard, and it will be made in just the same way that the voice is made. Two narrow strips of flesh will be blown into vibration, up and down movements, on the inside of the fingers. Just so are two narrow strips of flesh inside of the larynx blown into

vibration by the breath from the lungs which is blown up against the under side of the vocal chords, the fleshy strips mentioned. The meat you eat is nearly all muscle, all, indeed, that is soft and red; for the whiter parts, such as the bone, the gristle, and the sinews, are not muscle.

Now all muscles have the wonderful ability to try to make themselves shorter, to contract; and this effect to make themselves shorter will be called, after this, "contraction."

When the muscles of the vocal chords, or shelves, try to shorten themselves, they draw themselves close together and become somewhat stiffer. Still, that does not make voice.

BREATH

The breath is what makes them vibrate, or sway up and down. The chords, or shelves, being close together, are in the way of the breath which now pushes up against their under side and blows them a little apart, so that a little jet of air gets out. But then the chords fall, come together again, and stop the breath.

This happens often. To sing middle "A" the chords are blown apart and come together again about two hundred and fifty times a second. Therefore a little jet of air is let out just as many times a second, each one starting a wave which goes on through the mouth and through the air outside the mouth until it reaches the ear and makes one hear about the note, "A." If there were more than about two hundred and fifty jets, a higher tone would be heard. If less than two hundred and fifty, a lower tone would result, for you would start less waves and they would strike the ear with the sensation of a lower tone than "A."

CHORD-STRETCHING MUSCLES

Though the chordal muscles, those that are themselves the vocal chords, or shelves, shrink or contract to bring the chords together and make them a little stiffer, tighter, bent less easily, and though they can be blown into vibration and forced to let out the little jets of air which start the vocal waves and give the ear the sensation of tone, one thing they cannot do: They cannot change the pitch of the tone which the ear

recognizes. How can the pitch be changed since variations of the force of the breath cannot do it with exactness?

Take the rubber band again and let someone else twang it, pull it sidewise, at its middle point, while you hold its ends gently and steadily pulled apart. Notice the pitch of the sound you will get, how high or how low it will be. Then pull the ends a little more strongly apart, and have it twanged again in the middle, between the two stretching hands. Notice that now you hear a higher tone; for the band now vibrates, or sways two and fro, oftener; and the pitch of a sound depends wholly on the number of vibrations a second. The stretching makes the band stiffer so that it will vibrate more rapidly.

So does the contraction of the chordal muscles make the chords stiffer; and so does the stretching of the chords by separating their ends. Both ways of raising the pitch are used in speaking, and in singing as well.

In all singing the vocal parts are moved or pulled upon by shortening or trying-to-shorten muscles, just as you made the fingers bend or move by twisting and shortening the rubber band you had put around them. That is the whole of singing.

THE VOCAL CHORDS

Where does the voice start? What begins to move all these vocal parts and makes them vibrate or shake to bring out the voice?

Push the end of a finger against the front of the neck as high as you can and draw it downward less than an inch. Your finger will be stopped by something hard, with a little niche on its top. That is the Adam's apple, or larynx, and after this it will always be called the larynx. It is hollow, and inside of it two little strips of flesh run from the front backward to the rear of the hollow. These are the vocal chords. Vocal shelves would be a better name, for they are shelves of flesh, and that flesh is almost all muscle. Here is the beginning of all tone.

In this book no names of muscles need be studied. If any reader wishes to go deeper, he should go to some of the larger libraries, the Lenox or the Astor, and call for the *Physiology of Artistic Singing*, in which he or she would find all the muscles, all the strips of flesh that shrink or try to shorten themselves to produce tone.

The *Howard Voice Method* is the result of a quarter of a century's hard study and experiment. It tells you just what movements of the vocal parts—tongue, palate, cheeks, lips, lower throat—and the breathing parts—stomach, chest, and back—must be made to make the voice beautiful, powerful, and extensive in compass.

CHAPTER III

CONSONATING VIBRATIONS

CHAPTER III

CONSONATING VIBRATIONS

OSCILLATIONS

If a wire is fastened by its ends to the opposite iron walls of a room and then twanged at its middle point, the musical sound produced will be higher or lower according to the number of times it will vibrate each second, but it will be a faint sound, for but little air will be disturbed. The narrow wire will set in motion the trifle of air in contact with it and will excite very feeble waves, or pulses of air, which will reach the ear with very feeble force.

But suppose the ends of the wire are fastened to opposite walls of dry spruce, the material of which the sounding-boards of pianos are made. The first sidewise pull of the hand for the twanging makes the wires' ends pull more strongly upon the walls, which will yield a little inward, the one towards the other, as the far stiffer iron ones would not. But at each motion of the wire, each movement to and fro, the spruce walls will be pulled a little nearer together or allowed to fall apart. Thus all the air between the walls will be compressed and released, condensed and rarefied. So much greater a body of air will be affected that the sound will be very much louder than that made by the wire alone.

ORIGINATING VIBRATIONS

OSCILLATIONS

Such vibrations as those of the twanged wire will be called *Originating Vibrations*. The vibrations of the spruce walls will be called Oscillations. Donkin calls the latter kind "enforced vibrations";

but oscillations is a shorter term and will be constantly employed in this work. The reasons for this will now be detailed.

CONFUSION OF MEANING

In the latest and best English dictionaries the terms "consonating, reflecting, reinforcing, resounding, and re-echoing" are given careless definitions, which are often interchangeable, or overlapping.

"Consonating," however, from its Latin derivation, means "sounding with," and may be by far the most appropriately used for all "forced vibrations," or, more strictly, for all vibrations of otherwise passive bodies which are compelled (enforced), by the originating vibrations of another body than themselves, to vibrate.

Oscillations is a shorter term and has this advantage. It suggests the vibratory movements of a solid body, while *vibrations* may equally suggest the vibratory pulses or waves of air. As this work does not aim to describe the vibratory waves of air which make voice, but the bodily vibrations (to be called oscillations) which produce consonating vibrations, the term *oscillations* will be seen to be more clear and more appropriate. The earnest student will involuntarily be led to think of movements of vocal parts, not of the aërial waves which result from the oscillatory movements of bodily vocal parts.

SMALL VOCAL CHORDS

The vocal chords, or shelves (the latter a better term), are altogether too small to excite the large waves of air which are needed to produce the very powerful tones of artistic singing. They measure only from one half to less than a full inch in length, and they are not one half as broad or deep as long.

PRINCIPLE OF THE HOWARD VOICE METHOD

Just here it may not be inappropriate to mention that nearly, not quite, this whole method is founded upon this principle of consonating vibrations. A principle is not a method; for a method means a syste-

matic course of practices by mastering which an incomparably better voice will be gained, better in all the three attributes of sound, *viz.*, pitch, power, and quality.

OSCILLATIONS

The peculiarly beautiful and voluminous tone of true artistic singing is not due to the originating vibrations of the little vocal chords, which are in themselves wholly insignificant as sound-producers. But their vibration forces into oscillation, into actual swayings to and fro, a vaster, larger extent of vocal material, *viz.*, the larynx, the hyoid bone, just above the larynx, *the whole tongue*, the soft palate, the cheeks, the lips, and, actually, though it may be hard to believe, a part of the cervical spine. How are these parts forced to oscillate?

THE MODE OF FORCING OSCILLATIONS

The tiny vocal chords are attached at each end to points on the inside of the larynx. The pressure of the singer's breath on their under side, as was said, compels them to vibrate, or sway up and down—as the pulling and letting go of the wire compelled it to sway back and forth. Just as that swaying compelled the spruce walls to move a little inward and outward at each swaying of the wire, so will the opposite inner sides of the larynx, or Adam's apple, be pulled a little inward and let go outward at each oscillation of the vocal chords. This mode of forcing other parts to vibrate is of such importance that it may fairly be spoken of as the basis, the underlying principle of the Howard Method, since the larger part of its practices, or exercises, is founded upon it.

THE OSCILLATING SURFACES

To repeat, the small vocal chords, attached at each end to points inside the larynx, are pressed upon their under side by the breath, compelling them to vibrate, or sway up and down, just as the pulling of the wire made it sway from side to side. The inner sides of the larynx will be pulled in and let out as were

the spruce walls. The intervening air, the amount bounded by, enclosed by the upper surface of the vocal shelves and the inner sides of the larynx above the chords will be repeatedly compressed and freed, in other words condensed and rarefied, and a tone will be produced, partly by the originating vibrations of the vocal chords, far more by the enforced vibrations of the inner surface of the larynx as mentioned above.

TOO SMALL SURFACES

But such insignificant surfaces could move or cause to pulsate only a very small amount of air, so extremely small that the resultant vibratory waves would effect the ear of the auditor so very weakly that a tone would hardly be recognized. A far greater surface is needed to excite the waves with which the cultivated voice assails the auditor's nerves. How is this larger surface to be gained?

BY MUSCULAR CONNECTION

From the larynx, or Adam's apple, extend many muscles, the other ends of which are attached to other parts—to the hyoid bone just above it, to the soft palate also; and these two parts border upon what will be called the vocal tube.

THE VOCAL TUBE

By this term is meant the whole hollow space, or tube, from the upper surface of the chords to the lips. Its boundaries are:

1. The upper surface of the chords.
2. The sides of the larynx above the chords.
3. A part of the inner surface of the hyoid bone, the part bordering on the open space from chords to lips.
4. The soft palate, cheeks, and lips.
5. The teeth and gums.
6. The hard palate.
7. The tongue so far as its upper, outer, or even lower surface forms a part of the boundary of the vocal tube.
8. The front of the cervical spine.

If all of these surfaces could be made to oscillate at the same rate as the vocal chords, almost immeasurably more air would be made to pulsate, exciting vocal waves which would assault the ear with power.

FLESHY BOUNDARIES

A part of these boundaries, such as the teeth, the spine, the walls of the larynx, and the hyoid bone, are of bone, less yielding than the remaining parts, which are chiefly of flesh.

And, most fortunately, nearly all this flesh is muscle; and, still more fortunately, nearly all the constituting muscles are attached at one end, either to the larynx or to the hyoid bone, which, in all artistic tone, is firmly bound to the larynx.

FLESH MADE CAPABLE OF VIBRATION

If the walls to which the twanged wire were attached, as in the first comparison, were of putty or of beef, they would not oscillate, for their material would be too soft and yielding. It is true that there would be oscillation just at the points where the ends of the twanged wire were fastened, but the points would be very minute and the resulting waves would be very insignificant.

But all muscles may be made capable of oscillation or vibration by the use of their inherent power to contract or to try to shorten themselves. They may be attached at each end to walls, or parts, so firmly that they cannot actually shorten; but they make a shrinking effort and thus become more stiff, more firm, more tense, nearer the consistency or firmness of spruce, which has been found to oscillate so well.

CAUSE OF GREAT POWER OF VOICE

In just these facts, the contractile power of vocal muscles and their forming the larger part of the lining or boundaries of the vocal tube, from chords to lips, is found the secret of the wonderful power of the human voice, such as that of Moran-Olden, Peschka-Leutner, the lamented Klafsky (supreme above all), Susini, and Lablache. The "C" of this celebrated basso is called "historic," such was its amazing volume.

CONNECTED BOUNDARIES

Though several of the muscles which form the boundaries of the vocal tube (from chords to lips) are not directly attached to the larynx, nearly all such are attached to parts which may be brought into connection with the larynx by the contraction of connecting muscles.

The lips form the forward boundary of the vocal tube. If they are perfectly loose, the oscillations of the inner cheeks will enforce upon them valuable though weak oscillations. But if they were made somewhat tense by the contraction of the main lip muscles (the *orbiculares oris*), the shakings, or oscillations, of the cheeks would shake them also far more powerfully, and the volume and beauty of the tone would be greatly enhanced.

REAR BOUNDARIES

Still, the larynx, containing the vocal chords, is distant from the cheeks and lips. Behind the inner boundaries of the cheeks come the tonsils and soft palate, fleshy shelves, one on each side of the rear upper mouth, a most important part of the vocal tube. Behind and below these sides come the sides of the pharynx, reaching, although weakly, even to the oscillating larynx itself, glad to impart its beautiful shakings to the wide expanse of the inner cheeks, and to the less important, but, for the last finish of tonal luxury, the lips.

Most fortunately, these boundaries are mainly muscular and can be voluntarily made tense by contraction. The cheek muscles (*buccinatores*) send many fibres backward outside of the palate and upper pharynx. The remaining fibres are attached to the front edge of the *pterygo-maxillary* ligament.

But the larynx is not yet reached. How can the oscillations which the originating vibrations of the vocal chords impart to the larynx be communicated to the pharynx and palatal boundaries? The best possible tension of the lips and inner cheeks, or of the palatal and pharyngeal boundaries of the vocal tube, could not oscillate or cause the faintest sound unless they could be forced to oscillate by a firm connection with the larynx and have oscillations imposed upon themselves by the originating vibrations of the vocal chords.

PALATE TO LARYNX MUSCLES

(*Palato-pharyngei*)

There does exist just this connecting link between the larynx and the further forward boundaries. The *palato-pharyngei* muscles stretch from the rear borders of the larynx upward and somewhat forward to the soft palate. They are controllable by a voluntary trial to make the rear roof of the mouth smaller by trying to draw nearer together, to approximate, the sides of the rear roof.

The chain is now complete. The originating vocal chords compel the whole larynx to oscillate; the contraction of the *palato-pharyngei* makes them stiff enough to communicate the oscillations of the larynx to the soft palate; the *superiores constrictores* and *buccinatores* contract to compel the cheeks to oscillate; the lips are similarly compelled.

CLAIMED AS A DISCOVERY

This office of the *palato-pharyngei* as well as its office to stretch the vocal chords, is claimed by the writer, Mr. Howard, as a genuine discovery of supreme importance. No hint of it has been found in any writer of any modern language, English, French, German, or Italian. Though Koschlakoff and Simanowski are presumably Russian, they wrote in German and make not the most distant reference to this overwhelming fact.

LOWER BOUNDARY OF VOCAL TUBE

There remains the lower boundary of the tube, formed principally by the tongue. The lower rear part of the tongue is formed mainly by the *hyo-glossi* muscles, the lower border of which is attached to nearly the whole extent of a horseshoe-shaped bone just above the larynx, the hyoid bone, and this bone is connected with the larynx by muscles, the *thyro-hyoid*, which so regularly contract for artistic tone, binding the two parts, bone and larynx, together, that the united two may be called the voice-box. Then, of necessity, the sufficient contraction of the tongue muscles, the *hyo-glossi* and *genio-hyo-glossi* and *stylo-glossi*, would throw this tongue boundary into adequate tension, and consequent oscillation.

THICKENED TONGUE

When this state, of exactly adequate tension, is gained, it is to be noticed that the tip, the whole free part, of the tongue is thickened, both up and down and sidewise; also the tip is raised, even so much as to allow the under side of the tip, or free part, to be seen. The reason is, that the tip, having no firm support forward, is necessarily drawn backward and somewhat upward by the *stylo-glossi* muscles which run from little projecting bones inside the cranium (skull) nearly opposite the ears, forward along each side of the tongue even to the tip.

This thickening and rising of the tongue has been noticed by the writer and many pupils and friends in the performances of many celebrated singers of the present day. It was remarked by Bennati, especially in the singing of a famous baritone, Santini; but Bennati described it wrongly as a turning up of the tip in "the form of a hook." It is more like the prow of a boat, which truly curves upward on its under side but is level on its upper side, as the tongue should be.

IMMEDIATE IMPROVEMENT

Any reader of these lines who will perform the following exercise for twenty minutes a day for one week will find great improvement. Not to boast but to encourage, it will be said that an unmistakable improvement cannot fail to force itself upon notice.

Ex. No. 1. *With thumb and forefinger reach so far into the mouth that you can grasp about an inch of the tongue with thumb and forefinger without moving the tongue forward from its position of effortless rest. Then push gently backward with the fingers and simply do not allow the tongue to go backward. While doing this, try very gently to raise the tip of the tongue.*

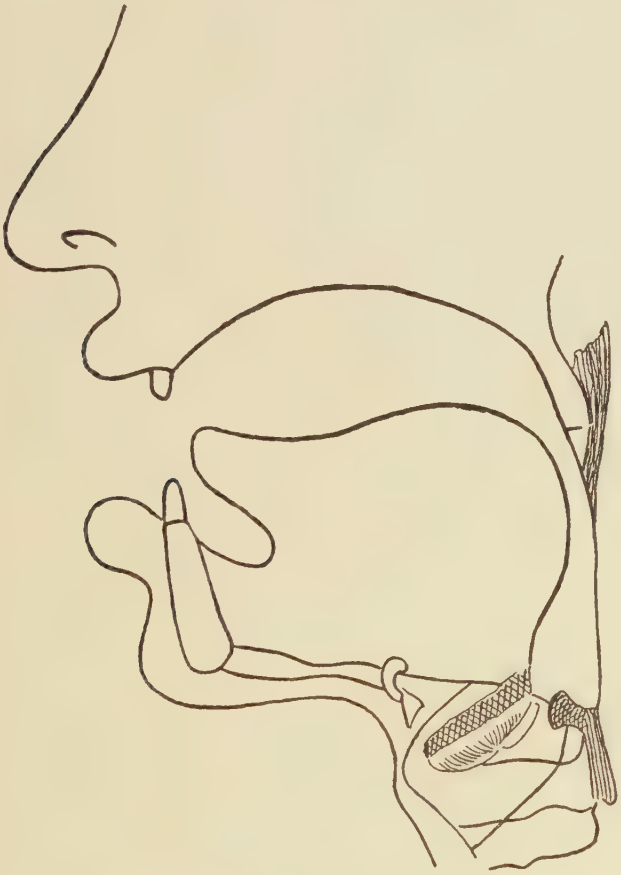
Notice that the whole grasped part will swell between the fingers, not stiffly, for that would be a fault, but very decidedly. Grasp the tongue sidewise, the thumb on one side and the finger on the other, and notice the broadening of the tongue.

Then sing "Ah" rather high and rather roughly. Observe the quality of the tone. Sing again, leaving the tongue loose and thin, in order to notice its poor quality compared to that of the thickened tongue.

SPINAL RESONANCE

Another boundary of the vocal tube is the cervical spine, against which the larynx must rest rather firmly.

Ex. No. 2. (To gain spinal contact.) *Use both forefingers to press*



CORRECT POSITION OF THE TONGUE FOR SINGING

A profile view of the tongue is given, as this conveys a clearer idea of its exact position, but the student should remember that the tongue in artistic singing is proportionately broad as high.

against both sides of the neck just under the jaw, pressing into the neck. Bear down on the bone (hyoid) *which you will feel under the skin. Then*

gulp (pretend to swallow) *and notice that the bone tries to rise; but prevent much rising by bearing down more with the fingers.*

Continue the gulping while you very, very gently rub the tip of the tongue backward, just touching, not pressing, the roof of the mouth.

Notice that the bone under the forefingers moves a little backward. Try very gently to assist this movement.

After long practice, not before, make the bone move back without moving the tongue.

Finally, sing "Ah" at the moment of the backward movement and, after a while, notice that the bone will go a very little backward. Even if it does not go forward you may feel that you have been somewhat successful; for with the great majority of throats the hyoid bone will move a little forward.

Some throats are so conformed by nature that there is hardly any room for the bone to move perceptibly back; some throats are so loose that the movement is quite marked.

As you will be under far greater temptation to draw the hyoid bone forward on high tones, you should not practise them until your study of tones at about D, for high voices, and B, for lower ones, has made the exercise a familiar one.

CHAPTER IV

POSITIONS

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POSITIONS

As was prefaced for the *Physiology of Artistic Singing*, so may it be repeated for this work, that it is not simply a method for gaining the true artistic tone. A method implies a progressive series of exercises, practices, through which the vocal organs may gradually be trained to produce the wonderful power, the lovely quality, and the astonishing range of the perfectly delivered voice.

Yet, as the object of this book is to be useful, really to improve the singing of the reader, it may be well to give the positions which the organs must assume for the highest results, as well as exercises to gain the artistic tone.

In the chapter on Consonating Vibrations the vocal tube was described as the hollow space from the vocal chords, deep in the throat, to the lips. No other part of the frame has the least effect upon the power or quality of the tone. All those, and there are many, who assert that the voice is resonated or reinforced or reflected in the chest or in the frontal sinuses or the antria, are talking wildly, not to say ridiculously. Rossbach immersed a man in water up to his neck, but his tones showed not the smallest change. Kirschner made many experiments with cannon, utilizing the bore for tests. The results proved, beyond doubt or cavil, that any cavity, whether lined by soft or hard material (he lined the cannon-bore with cotton), had but one tone, one pitch, and one quality; also that it acted as a flute or trombone. Besides, the chest is shut off from the outer air by the thick walls of the framework of the ribs and a mass of muscles and the clothing worn.

HEAD VOICE AND CHEST VOICE

The former notion that one kind of tone is made in the head and another kind in the chest seems to have been tacitly abandoned even by

the most visionary theorists, though many of those who claim to teach the Old Italian Method still cherish it.

All the parts surrounding the vocal tube are vocal organs, especially those that can be voluntarily moved. Their positions should be those which will bring the parts into just that state of gentle tension which will insure the most free and extensive consonating vibrations or oscillations.

THE TONGUE

This relatively large member, lining the larger part of the vocal tube, when prepared for free oscillation will thicken its tip both up and down and from side to side, and draw it backward an average half an inch from the front teeth. If the reader will rest a forefinger on the lower teeth in such a way that the whole of the end-joint is inside the teeth, pointing upward at an angle of about 45 degrees, and if then the tongue's tip is made to touch the tip of the finger, the right position will have been gained. It remains, only to thicken the whole tip or free part.

This position should be preserved for all vowels so nearly as their peculiar qualities will admit. The so-called round vowels, the first series given in the chapter on vowels—Ah; O (not); au (awe); O (first element of the diphthongal English O); Oo (book), and Oo (ooze)—should not change the form, state, or position of the tongue in the least degree.

The second series—Ah; A (at); E (met); I (it), and Ee (eel)—compels the middle and rear part of the tongue to rise more and more; but the tip or free part should constantly be thickened, even when the rising of the surface behind, for certain vowels, carries the tip up with it.

The broadening and thickening of the free part will be found to broaden also the middle and rear parts and to raise the upper surface very slightly, the tip being carried up with it a trifle further, especially for I (it) and Ee (eel).

THE TEETH

Only through movement of the lower jaw can the relative position of the upper and lower teeth be changed.

For the just mentioned short I (it) and the Ee (eel) the jaw is forced to rise and bring the lower teeth nearer the upper than is needed for other vowels; otherwise the tongue cannot be held near enough to the roof of

the mouth to form the resonance cavity for the e "" overtone of the vowel. The upper overtone for E has a very high pitch and needs a very small resonance cavity, too small, in fact, for the best exit of tone. In other words, it is not a good vowel for an effect. Yet, strangely enough, several great names have made extreme use of the *ee*, among them Nilsson, Gerster, and Campanini. They have found the practice a relieving one. Brignoli may be added to the list. None of the later artists have adopted the practice, though many have used a virtual equivalent by approaching a nasal tone as nearly as they found it safe; instance, Tamagno, Jean de Reszke, and Tagliapietra. Both of these fortuitous knacks—and they are nothing else—derive their virtue, physiologically, from their compelling the muscles to contract which run backward from the tip of the tongue along its sides to its rear part and then rise and spread outward to reach the slight bony projections from the skull called the *styloid* processes, or projections. They serve to prevent the fatal low position of the whole tongue behind the tip, a position it could not gain unless the larynx and hyoid bone just above the larynx were held during tone ruinously below their position of rest and of contact for resonance with the cervical spine.

It follows that those readers who suspect themselves of a hollow or dull quality may find some slight improvement in either practice, the *e* tone or the nasal approach. Two celebrated soprani always commenced the trill with an outright *ee*.

A good rule for the distance apart of the upper and lower teeth is this:

Ex. No. 3. (For distance of upper and lower teeth.) *Let the ends of the forefinger and thumb gently touch each other as naturally, as thoughtlessly, as possible. Then insert them into the mouth just far enough to let the teeth touch the knuckles nearest the tip of the fingers. Sing all the vowels in this position except short i (it) and ee (eel). Even try to sing these two with mouth just so widely opened; for the practice will help to prevent so great a closing that the action of several vocal muscles will be embarrassed.*

PALATE

Bennati observed correctly that the famous singers of his day, Sonntag, Tosi, David, Rubini, Santini, Lablache and others, narrowed the

palatal or tonsil region more and more for higher and higher tones, as the appended diagrams will prove. These voices must have been as beautiful as any of the present or recent day. For of Mario, generally acknowledged to be the most beautiful tenor ever heard in this country, it was said, as the highest possible encomium, that his voice rivalled that of Rubini. Were it truly right, as is most commonly advised, to "open the throat," to enlarge the rear exit of the voice, Rubini's historic beauty of tone must have been wrong, also Mario's.

All that need be added is, that the sides of the rear mouth, the isthmus of the fauces, more popularly speaking, all the muscular enclosure bounded by the tonsils and the flesh before and behind them, should be narrowed in singing all vowels. If the reader will make rough trials, the betterment of the tone will be a surprise great and enjoyable.

Though many writers mention the palate and palatal or tonsil region and suspect, indefinitely, that it influences the tone, their guesses appear to be exceedingly wild and various.

Dr. Bennati thinks his voice was raised half an octave by removing a part of the tonsils. Mayo supposes that the cicatrix stretched the membrane over the vocal chords.

Dr. Reclam thinks the office of the tonsils is to make the tone metallic; that excision reduces the chest register, while the *Kopfensatz*, head voice-setting, gains from two to four notes and sounds louder.

Walshe (*Dramatic Theory*, p. 19) writes that it was commonly reported that Louisa Pyne and Lucca both had had their tonsils removed with gain. Bennati relates that a tenor student lost two chest notes during enlargement of the tonsils and gained five falsetto notes; but after excision of the parts he regained the chest notes and retained the falsetto notes. Dr. Koreff noticed that by singing high notes he brought the palate forward or inward so that he could operate on an abscess near the palatal sides.

Dr. Fieber, of Vienna, wrote that when the tonsils were removed a change of voice might be expected. St. Germain says that, on removing the tonsils of young people, over seventeen years of age, there is always to be considered that the song and speech will be altered.

All this indicates that many throat physicians of great repute have found that changes, swellings, or extirpations of the tonsils in the palatal regions caused great changes of voice. Only one teacher, Madame Rich-

ter, the mother of the famous conductor, has, so far as can be discovered, claimed to have exercises for the palate; but what they were is not hinted at, even distantly.

DIFFICULT ACT

Experience has fully proved the unwelcome fact that the approximation of the tonsils, the narrowing from the sides of the rear roof of the mouth, is for nearly all students the most difficult of all the vocal acts; but, on the other hand, even a small degree of success, even the prevention of the widening of the sides, is attended with an unmistakable gain for all the elements of voice, pitch, power, and quality.

CHEEKS AND LIPS

These two parts are mutually dependent and may with advantage be considered together.

The main point is, to find the position and state they must be in, the most decidedly to favor their gentle tension, to give them that condition of density which will make them serve, as the spruce sounding-board of a piano serves, to enlarge the oscillating, vocal tube-surrounding surface, so that greatly larger, more powerful waves will leave the lips to salute the ear with the marvellous power and beauty of the artistic tone.

This position is secured when the right degree of contraction of the *buccinatores* muscles and the *orbiculares oris* so shrinks the outward curve of the inner cheeks that they are drawn inward, actually between the upper and lower rows of teeth while the lips are just so gently tensed that they do not allow the corners of the mouth either to widen or be drawn inward. In those positions the whole extent of the lips and cheeks combined can add their oscillations and transform the tone. It is an interesting experiment to hold a piece of thin paper, or tissue-paper against the lower lip and notice the tingling, almost painful sensation excited by the consonating vibrations, or oscillations. If the cheeks and lips are left slack, effortless, no feeling will be caused.

LARYNX (ADAM'S APPLE) AND HYOID BONE

As was said, these two harder parts, cartilage and bone, are always firmly bound together for artistic tone and are equally affected by any muscle attached to either one.

Their position for the right tone is the same that they have when the throat is at rest, absolutely without effort, except that the two parts come together. The distance to be traversed is so very small, not exceeding one-half of one quarter of an inch, that the larynx does not lose its necessary position against the forward part of the curve of the spine. But if it descends even one-fourth of an inch, the possibility of the best latent tone of any voice is lost.

It follows that the hyoid bone cannot, as it should not, descend more than an eighth of an inch for the average man, less for the average woman.

CONTACT WITH SPINE

A firmer contact with the spine, though an essential condition, does not change the position of the larynx perceptibly; for its effortless position finds it in gentle contact. Peculiar exercises, long undiscovered, are required to gain a voluntary, really mechanical power to hold the larynx firmly back during voice.

THROAT-CLEARING

Prejudicial though it must seem to nearly all who read these lines, it is sure that the advice should be given to alternate throat-clearing with tones, first at a moderate degree of pitch and with the effort to make it as hard to drive a tone through the throat as it was the throat-clearing breath with its strong expiratory effort.

RESPIRATORY PARTS

Of the parts affected by the right respiratory efforts it can only be said that, during inspiration, the abdomen is somewhat flattened, finally without voluntary effort, while the upper frame is bent slightly forward and the incurved hollow of the back a little straightened and expanded.

At the starting instant of expiration and sudden relaxing of all inspiratory muscles, the abdomen plunges forward to its natural form only, the whole upper frame falls a little backward, while the back assumes its natural hollow form.

NILSSON

These positions and movements are those of nearly all the great singers, both male and female. Nilsson was an exception, for she

lifted only the chest and bent backward for breath. This probably accounted for the disproportionate weakness of her middle register, though her quality of voice has never been excelled.

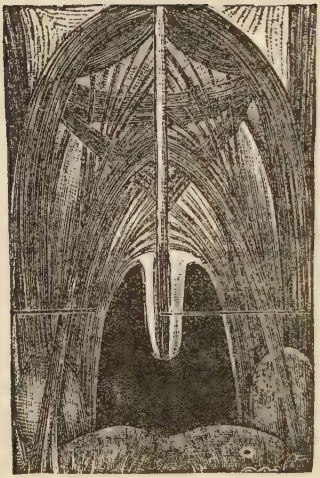
LIFTING CHEST

Many tenors, on the other hand, when they attack a high note, lift the chest strongly. Campanini, Alvary, Niemann, Jean de Reszke and many others, also some women, have been observed to do this.

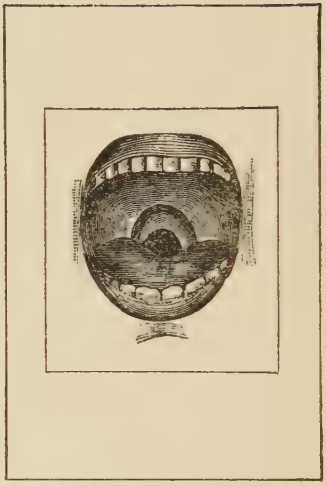
The instinctive reason is plain. The habit of nature is, that every muscle that can possibly aid in the least degree will contract to make a movement of any bodily part, in this case the whole upper frame; two throat muscles, essential to the singing voice, though they can assist but little in lifting the chest, will do their best. These are the *sterno-hyoid* (breastbone to hyoid bone) and the *sterno-thyroid* (breastbone to larynx) muscles. The first are, so far as can be learned, the only down-pulling muscles which aid in tilting the thyroid cartilage downward and stretching the vocal chords; the second, by preventing the rising of the larynx aids the up-and-back-pulling muscles (*stylo-pharyngei* and *stylo-hyoid*) in holding the larynx firmly back against the cervical spine for resonance and also stronger chord stretching, as could be easily explained did space allow.

CHAPTER V

THE PALATE



Relaxed Position of the Soft Palate,
Wrong for Artistic Tone
From *Luschka*



Closed-in Position of the Soft Palate,
Correct for Artistic Tone
Drawn by *Bennati*. From *Sonntag*.

CHAPTER V

THE PALATE

Ex. No. 4. *Rub the forefinger back along the roof of the mouth till it can go no further, as it will be stopped by a hard part. Then move it to one side, when you will feel soft flesh, called the soft palate. Let the soft part of the finger press gently against one side and whisper Ah three times.*

1. *Whisper Ah low.*
2. *Whisper Ah higher.*
3. *Whisper Ah as high as you can.*

Notice that the whisper No. 3 makes the flesh you are pressing push on the finger, making it move a little towards the other side of the mouth.

Now press with the finger gently against the other side of the mouth and again make the three whispers to notice that that side also pushes the finger inward towards the side you pressed first.

Gradually try to help the sides inward towards each other, as though they could grasp the finger-tip between themselves. After a while you will be able to make the sides come nearer together enough to clutch the finger without the whispers.

Be sure you can do it; then blow out a strong breath just when you close in the sides, but at that instant sing out a pretty strong and pretty high Ah tone, just as frankly as though you were shouting at a horse or calling to a friend across the street. Be sure that you do all three things at just the same time.

The three things are, to close in the sides of the back roof of the mouth to make a strong breath go between the closed-in sides; to sing out a loud tone rather high, say C or D.

When you are able to do this easily, sing other vowels, Ee, E (as in end), *I* (as in ice), *Oh, O* (as in of), *Au* (as in awe), *Oo* (as in fool), *very often going back to the very beginning of this exercise, to be sure that you can*

make the closing-in of the fleshy sides of the rear roof of the mouth, first on the end of the finger, then without the finger, then with the vowel sound of voice.

This closing-in is the most important and also one of the most difficult of the efforts and movements which must be learned in order to make the beautiful tones of artistic singing; such tones as are heard in the Opera, sometimes in the best Church choirs of the largest cities, but not often anywhere else.

Such a voice has Mr. Theodore Drury, though a few years ago it had only moderate power and could reach only to F 5th line on the tenor, or soprano staff, and not always to that. By the practice of the exercises of this book he now sings easily to high B flat with double his former power and with a quality which may be called exquisite.

Ex. No. 5. *Even as soon as the first exercise has been well practised the reader may sing some well-known song very, very slowly, so slowly that at the vowel of each syllable there will be time to close in the sides of the soft palate; that is, at each one of the vowels, Ah, Ee, E, I, Oh, Oo, Au, Oo, as they are given in Exercise No. 1. Always intend to sing loud, making a strong breathing effort. Choose a song with rather high notes, but be sure to sing very slowly for a long time.*

The whole inside of the cheeks must not be left loose. Their inside lining must be made somewhat firm, not stiff exactly, but not quite soft and yielding.

Ex. No. 6. (Cheeks and lips.) *Push a finger into the mouth in such a way that, by bending it, you can push the cheek a little outward. Push the finger backward and forward, up and down, as far as you can, along nearly all of this lining, and along that of the other cheek. This lining is made of muscles, and the way to make the whole lining firm is, to make these muscles contract, or try to shorten themselves. This will be done by practising.*

Take hold of the upper lip with finger and thumb, near but not quite at the corner of the mouth; hold the hand rather firm and yet not quite so firm that you cannot make the cheek pull it a little backward. Put the other forefinger into the mouth and bend it just enough to push the cheek a little outward, as was suggested in the words just before this exercise. Now make the lip pull the grasping hand backward. At that moment

you will feel the cheek of that side (not the other cheek) *push the inside of the mouth finger inward. Keep up the practice until, even when you have taken the lip-grasping finger away, you can make the cheek still push the inside finger inward.*

THE LIP

Ex. No. 7. *After a while put one finger in the corner of the mouth. Do not press the corner outward, but just touch it as lightly as possible. Let the inside finger just touch the inner cheek a little high, nearer the upper than the lower teeth.*

Again try to pull the cheek back, but do not let the corner of the mouth leave the finger in the least degree. There need not be any stiffening or hardening of the lower lip by contraction of its muscles, nor of the upper lip; the only thought should be not to let it spread so much that the corners of the mouth will be drawn outward and backward.

When this can be done, when, on looking in a glass, you can see surely that the corners remain still; when you can feel the inside of the cheeks grow a little firmer while the corners are still, then take the different vowels, already given, at the instant of making these two efforts.

Finally, make them at the moment of making each vowel of each syllable of some song.

CHAPTER VI

THE TONGUE

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THE TONGUE

THE tongue muscles can pull upon the voice box in two ways. It is true that it can pull only on the upper part of the box, the hyoid bone, but that bone is so firmly fastened to the lower part, the Adam's Apple, or larynx, that, in fact, both parts are pulled upon equally.

Ex. No. 7. (Down-bearing tongue.) *Put the tongue far out of the mouth and push a thumb under one side of it as far as you easily can; then draw the tongue back into the mouth, letting the thumb go back with it. Now push the thumb sidewise, as near the middle of the mouth as you can without hurting, so that the soft, fleshy side of the tip of the thumb will be under nearly one-half of the whole tongue. Hold it so and again push the tongue out of the mouth, far enough for you to take hold of it, to grasp it with the thumb and finger of the other hand; but first wrap a handkerchief around the thumb and forefinger to prevent slipping. Then draw the tongue back to its natural position in the mouth. Of course the under thumb will go back with it, and the thumb and forefinger will be drawn so far into the mouth that the knuckle of the thumb nearest the palm of the hand will touch the lower teeth.*

Now let this thumb (to be called "the under thumb") *push the tongue upward just enough not to hurt, and so hold it. Then with the thumb and forefinger of the other hand* (to be called the "grasping fingers") *try rather gently to drag the tongue out of the mouth, but do not let it go; keep it perfectly still, but do not make it drag back upon the grasping fingers* (finger and thumb). *Only say to yourself, "I will not let the tongue be dragged from the place where it now is"; for by just thinking that it must not leave that place it will stay there.*

Now notice, while pulling forward, that the tongue presses downward a little on the under thumb. Be sure that you feel this; then try to make the tongue press down more strongly by simply the idea of forcing the tongue

above the thumb to push downward; but do not let the grasping fingers either increase or lessen their forward-pulling effort; nor must the tongue grow thicker between the grasping fingers, as it is very likely to do

Be sure that you try to draw down the whole tongue on the under thumb, not merely the part at the tip-end of the thumb. Also gradually learn to make the tongue move a little backward, but not much.

When you are sure of this, and that will take time, make the rather high Ah tone at just the instant of making the sudden down-pulling of the tongue on the up-pushing under thumb. Do not expect the tone to sound well, for the fingers will make it impossible; but try to make it loud. Do not try to sing many tones till after the next exercise.

THE FAN MUSCLES

Of course the muscles from the hyoid bone to the tongue, if no others were used, would pull the tongue down and back so much that good tones would be impossible. To prevent this the lower part of another pair of muscles (*genio-hyo-glossi*) must be contracted.

These will in this book be called the fan muscles, for their shape is somewhat like a fan. Picture a little fan with its handle fastened to the inside of the chin. (You can touch about the place by pushing a finger down along the inside of the lower front teeth and gums as far as you can without pain.) It will touch the front end of the fan muscle. Now picture to yourself a half-opened fan, with one outer edge stretching from the inside of the chin to the hyoid bone, while the other outer edge is the top, the upper surface of the tongue. The part represented as the lower stick of the fan is attached to the tongue and would pull it forward. The fan is half open and held so that the accordion-pleated sides are perpendicular, not horizontal.

The lower handle must be mentally pictured as extending from the inner side of the chin back to the front edge of the hyoid bone. Fancy that this lower handle is a muscle, that it has, like other muscles, the power to shorten itself. To get only this lower part, this lowest stick of the fan, to contract is the object of this exercise.

Ex. No. 8. *Reach into the mouth with the thumb and forefinger, and grasp about an inch of the end of the tongue, pinching it pretty*

strongly. Do not push the tongue forward at all, but let the finger and thumb be pushed into the mouth so far that the tongue will remain quiet, in the place it will have when you open the mouth without any thought of the tongue.

Picture the exact position of the tongue, especially picturing in mind how far the tip is from the lower front teeth. Now determine that the tongue shall not be moved from just that position, even when you suddenly push it backward with the grasping fingers. Do not make any forward bearing with the tongue, as you may be tempted to do. Simply determine that it shall not be stirred.

Observe that the upper part of the tongue will rise like a lump or hump behind the tip of the finger, even overlapping it when you are perfectly successful. Give much time to this practice, for it is a great aid in making a true, beautiful, artistic tone, if you can do this exercise perfectly. The usual trouble is, that you will feel as though you must, really must, make the tongue push forward to prevent the fingers pushing it back. That is very wrong. You must say to yourself, "I will not make any effort with my tongue. I will simply hold it still, without effort." (Of course there must be an effort, but it will not be felt in the least.)

(To add voice.) *Sing a rather high Ah, intending to make it loud, though it will not be. Always make two sudden backward pushes before each and every backward push of the grasping fingers with the Ah tone. Persevere till the lumping or humping is just as good with the Ah tone as without it. Do not sing two Ah tones one after the other, if you cannot make the push with voice as well as the one without. If, at the third trial, the trial with voice, the tone is poor, do not make any more tones for days, perhaps, for it would be no good to try harder. You should first get into the habit of making the efforts more perfectly without voice.*

FAN-MUSCLES AND DOWN-TONGUE MUSCLES

Both pairs of the muscles that have just been studied must act together for tone; neither alone would do any good. Great care must be taken to make them act together in exactly the right way.

Ex. No. 9. *Push the forefinger down the neck behind the collar you wear. You will soon feel the hard upper end of the breast-bone. Slip*

the finger half an inch to one side, when it will slip off from the side of the bone into soft flesh.

Leave the finger there, and with the thumb and forefinger of the other hand grasp about an inch of the tip of the tongue, pushing the fingers far into the mouth, so that the tongue may remain in its natural position and not need to move forward at all.

Now, as in the last exercise, push the grasping fingers suddenly backward and yet make sure that you see the tongue in precisely the same place, for you have made up your mind not to let it be moved.

Again push the fingers back, and keep on pushing steadily, so that the flesh behind the upper finger will remain humped or lumped up against and above the end of the finger. Keeping it so, make the down-bearing effort of the tongue, just as though the other thumb were under it. Notice that this will make the flesh under the collar, which the forefinger is pushing into, swell and become hard; but do not change the humped or lumped position of the tongue against the other forefinger.

Having practised this enough to make it easy, again make the tongue hump against the upper finger and also make the flesh down the neck swell. Now, without change, sing loudly the Ah tone, rather high, and do not lose the lump or hump against the end of the forefinger, nor the swelling against the finger down the neck.

(Throat-clearing.) *To see whether the swelling is big enough, clear the throat strongly and feel the flesh push forward. Then, having grasped the tongue and made the lump press the end of the other finger, try again to make the whole body of the tongue go down* (without losing the lump) *and know that you are right, if the swelling is nearly as great as it was during the throat-clearing. If not, return to the practice of the down-bearing tongue. Return to the first part of these exercises for the tongue until you have gained more power. Then return to the above.*

(With fingers removed.) *Raise the tip of the tongue just enough to see the under side of the tip in a glass. Then try to make the whole body of the tongue, all of it, except the tip, move forward, just as though you were making the lump, though, of course, there will be no lump, as there is no resistance. Then again make the two efforts of the tongue, one to tempt it to bear down, the other to bear forward. Let a forefinger, pushed down the neck behind the collar you wear, push back into the*

soft flesh, as before, and see that that flesh pushes, swells forward almost or quite as much as it does for real, honest throat-clearing.

First, for a while, make the two tongue efforts without voice. At each third trial sing a loud and high tone, Ah, at just the time you suddenly make the two tongue efforts. Sometimes touch the top of the tongue just behind the turned-up tip and see that it does not move at the instant of tone.

Finally, try the other vowels in the order that they were given in a previous chapter, knowing that the part behind the tip must be higher for E (ell), *Ee* (eel), and *I* (it).

TONGUE NEVER HELD LOW

You should be warned against a great fault and a common one. For some reason nearly every singer draws the tongue down, flattens it in the mouth to sing *Au* (awe), or *O*, or *Oo*. This is wholly wrong. The change of the mouth to get these so-called round vowels should be made by drawing in the corners of the mouth, making it smaller from side to side, as in whistling.

So it will be a good plan to practise the vowels in a whisper.

Ex. No. 10. (Whispering the round vowels.) *Take a pretty full breath and place a finger on the middle of the upturned tongue. Then for about a second whisper Ah ——. Do not let the finger feel the tongue go down in the least; but do notice that the mouth is felt to be drawn in from the sides.*

Later, sing Ah for a second; then change it to Au without letting the middle of the tongue sink at all.

Do just the same with AH–o, AH–oo, first using a whisper, afterward the full voice.

CHAPTER VII

CHEEKS AND LIPS

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CHEEKS AND LIPS

As the inner sides of the cheeks and lips form a large part of the lining or boundaries of the vocal tube, and as they consist mainly of muscles which can be taught to bring this lining to the right state of tension for the most effective consonating vibrations, the reader should now be shown how to bring it to that favorable state. Exercises will be better than mere description:

Ex. No. 11. (To contract cheek muscles.) *With the thumb and forefinger grasp the upper lip, near but not quite at the corner of the mouth. Compel that cheek to pull the moderately resisting fingers backward.*

On further trials thrust a finger of the other hand across the inside of the mouth, so that it can push the inner cheek a little outward. Repeat the back pull on the grasping fingers and notice that the inner cheek, rather high, pushes the inside finger towards the middle of the mouth, between the upper and lower teeth. Gradually learn to make this inward push voluntary while still pulling lip back.

Ex. No. 12. (To contract lower lip muscles, the *orbiculares oris*.) *Separate two fingers' ends about a half inch and lay them very lightly on the lower lip. Whisper ah-oo and notice that the lip shrinks slightly. Gradually learn to make this shrinking voluntarily.*

Ex. No. 13. (To couple cheek and lip.) *Simply place the two fingers on the lower lip and thrust the forefinger of the other hand inside the cheek, crossing the mouth to do this, of course.*

Now govern yourself strictly. Do not yet try directly to make the inner cheek push the finger towards the other side of the mouth (for that tends to make the corners of the mouth pull inward more than the inner cheek); *but, as before, try to pull the gently outpushed part of inner cheek straight backward while you shrink the under lip almost imper-*

ceptibly. Notice, if successful, that now the corners come in hardly at all, while the inner cheek moves inward, well between the two rows of teeth, carrying with it the very gently resisting finger.

Ex. No. 14. (To couple cheeks.) *Again, now using both little fingers, cross the hands, so that the right little finger can go into the left cheek and the left one into the right cheek.*

Then, still making the almost imperceptible shrinking of the lower lip, and succeeding just enough to prevent outward spreading of the corners of the mouth, attempt to draw both cheeks backward (not meaning to draw them inward though they do go inward), *and notice that they actually go well inward towards each other, thus narrowing the vocal tube.*

Finally, sing out boldly, frankly, the Ah tone at the cheek-moving instant.

There is a reason why the little fingers are better than the forefingers when both cheeks are being studied.

The vocal chords will pull upon the opposite sides of the larynx to which their ends are fastened and make them actually move inward a little. This movement will pull inward also everything that is firmly attached to the larynx. Many muscles are attached and may be made firm enough by their stiffening or contraction for consonating oscillation.

One pair attaches the larynx to the hyoid bone just above, one to the soft palate, and from these two parts extend muscles to all the parts surrounding the vocal tube, which therefore may thus be drawn in and made to squeeze air as many times a second as the chords vibrate.

Now the smaller the outlet at the lips, the more strongly will the jets of air attack the outer air, the louder and more beautiful will be the tone. It follows that the commonly taught "open mouth and throat" is utterly wrong if the principle of vocal compression is right, as it surely is.

Ex. No. 15. *Picture in mind the vocal tube, extending from the lips to the upper surface of the vocal chords. Gain the right position of the lips through the right position of the lower jaw. Now experiment to find out just what separation of the upper and lower teeth is best in order to gain the best quality of tone when the cheeks are drawn inward and the lips almost or quite perceptibly shrunk. As the tonsil regions, the palatal folds, enclose the rear part of the vocal tube, they should receive, first separate, then combined practice.*

Ex. No. 16. *Draw together the sides of the rear roof of the mouth* (the tonsil regions as already studied). *Add tone at each third trial. Later, at the same instant make the sides of the inner cheeks and tonsil regions come towards each other, thus narrowing the vocal tube through its whole extent. Experiment to find out how much narrowing of the mouth from side to side will improve the quality and volume of the tone, thus favoring vocal compression.*

CHAPTER VIII

LOWER THROAT

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LOWER THROAT

NEARLY everyone can find the Adam's apple. If you do not already know where it is, push the end of the finger into the front of the neck, as high as you can. Then draw it slowly downward, still pushing gently backward, till it is stopped by a hard lump that sticks out a little and has a little niche or nick on the top of it which you can easily feel.

EX. NO. 17. *Now breathe out a rather rough sounding breath; then draw in a perfectly silent breath, raising the chest pretty high. You can feel the Adam's apple, or larynx, sink away from the finger. Do this many times. Then imagine that you have a hollow well, down behind the back of the tongue, and when you draw in the breath silently, picture in mind that this well is made deeper, and notice that you can feel the cool breath go down deeper.*

Keep on till you can make the larynx go down without raising the chest, by simply drawing in a little breath and saying to yourself, "Now I will make this breath go down a little deeper into a deeper well."

(To add voice.) *Twice with finger on top of the Adam's apple, or larynx, make it go down by the thought of a deeper well, but at each third trial, having taken away the finger, sing out a strong, high Ah tone thinking to make the well deeper, but not making any more effort to make it deeper than you did before. Notice that the tone is fuller and stronger.*

Be very careful not to make a greater effort. Indeed, the deepening of the hollow well will not seem at all like an effort, but rather like a thought, a fancy, an effort of the mind to picture a deeper hollow behind and below the tongue. Think this just at the instant of starting the Ah tone. Later think to deepen the hollow well just at the instant of singing the other vowels, the ones given on a page much before this page. With tone the larynx will not go down though the muscles will act more strongly.

THE HYOID BONE

Just above the larynx is a bone shaped like a horseshoe. It is called the Hyoid Bone. You can easily find it by touching the top of the larynx as before, then drawing the finger slowly upward about a quarter of an inch, when you will feel a hard part under the flesh. That is the hyoid bone, with which you will have much to do.

Ex. No. 18. (To lower the hyoid bone.) *Turn the hand over so that the soft, fleshy side of the thumb is upward, not the nail. Then push the thumb into the front of the neck so that the nail touches the top of the Adam's apple, or larynx. Notice that the fleshy under side of the turned-over thumb now feels the under side of the bone just found, the hyoid bone. Crowd the thumb into the neck enough, so strongly that you can push upward pretty well on the under side of this hyoid bone without slipping past it.*

Keep on pushing upward and very gently turn the tongue over so that the tip rubs very softly along the roof of the mouth. Rub it so far back that it makes the hyoid bone press down on the thumb pretty strongly. Now intend to make the bone bear down on the thumb. Say to yourself, "I will not only rub the tongue backward, but I will make the hyoid bone, just above my finger, push down on the thumb."

When this can easily be done, do it twice, moving the tongue backward; but at each third trial, let the tongue simply remain still and simply bear the bone down on the thumb.

(To add voice.) *When you can easily and surely make the hyoid bone push down on the thumb without moving the tongue, do it twice, then do it once with a loud Ah tone, as loud as though you wanted to have it heard at a good distance.*

Repeat, making the bone push down on the thumb twice without tone, and once with tone. Do this many times until it becomes a habit. Do not expect the bone really to go down with tone more than a very little, a quarter of an inch at the most. More than that would be a fault.

CHAPTER IX

COMBINING LOWER THROAT AND PALATAL EFFORTS

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COMBINING LOWER THROAT AND PALATAL EFFORTS

THE lower efforts just studied pull downward upon the voice box (as the Adam's apple and hyoid bone will be called); for they are always bound together in singing, and one is just as important as the other for making the true, the artistic tone.

In order to produce this artistic tone, both the up-pulling (palatal) efforts and the down-pulling (lower throat) efforts must be made. One alone does no good.

EX. NO. 19. (To put together down-pulling and up-pulling muscles.) *Practise again the last exercise. That means, push the end of the turned-over thumb up against the under side of the voice box* (at least the part of the voice box that is below the other part, the Adam's apple). *Then again turn the tip of the tongue up to the roof of the mouth and rub it backward until you feel the voice box pushing down on the thumb. Next, make it push down without turning the tongue.*

Now make the voice box push down on the up-pushing thumb and keep it pushing steadily while you draw together the sides of the mouth, far back, around the tonsils, as far back as you can make it go and feel any movement. (Return to the practice of the first exercise of this book, to make sure that you are right.)

Now, notice how the lower part of the voice box, the Adam's apple, will be pulled up against the nail of the thumb while you are still making the upper part of the voice box, the hyoid bone, push down on the fleshy part of the turned-over thumb.

Spend a good deal of time on this double practice. Practise it long enough to find it easy to do both things together, to make the hyoid bone push down and to draw together the soft, fleshy sides of the roof of the mouth, far back, at the same time.

When this has been well studied, when you feel perfectly sure, keep up

a steady down-pushing of the hyoid bone and a steady closing-in of the sides of the back of the mouth, of all the flesh near the tonsils; and, still keeping up these steady efforts, sing out a loud, rather high, Ah tone. Do not expect the tone to be good, but be sure to try to make it loud.

Next, make the two efforts at exactly the same time, without any use of the fingers, and at just that time sing out a rather high Ah tone again. Remember that you must do three things at exactly the same instant.

1. *You must make the effort to compel the hyoid bone to go down.*

2. *You must draw towards each other, close in, the fleshy sides of the rear roof of the mouth.*

3. *You must start a rather high and powerful Ah voice.*

Besides these three things, you must at the same instant make a prompt, a sudden breathing effort. And for that effort you should think more of a sudden backward swinging of the abdomen than of anything else; for actual, real backward movement will be checked by the mental image of the abdominal cavity being immovably filled with breath. See carefully chapter on Inspiration and Expiration.

Finally, try the other vowels, already given, such as O, Ee, etc., making all the efforts at exactly the same time, the same instant.

CHAPTER X

INSPIRATION—EXPIRATION

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INSPIRATION—EXPIRATION

It will be better to begin at once with practical exercises; for in that way the reader will in the soonest and surest way arrive at a general understanding of the main points of lyric respiration.

Ex. No. 20. *Sit in a high-backed chair, slipping a little forward on the seat, but letting the back rest gently backward on the chair-back. Then raise the whole back and shoulders, and flatten, draw in, the abdomen; after a second let shoulders and back suddenly fall and the abdomen spring forward of its own accord to its natural position.*

Keep the mouth closed, and notice, when you raise the back and shoulders, that breath is drawn in through the nose; that when you let them fall and the abdomen spring forward, breath is blown out through the nose.

Do this many times. Then try to draw in a little more breath through the nose as you raise back and shoulders and draw in the abdomen. Try also to blow out a stronger breath at the moment that you let the back and shoulders fall and the abdomen bounce out to its natural place, not further.

Next, draw in breath through the nearly shut teeth (Sh) *when you raise shoulders and back, and draw back stomach, or abdomen. Blow out a sudden Sh breath through the teeth just when you let the back and shoulders suddenly fall and the abdomen bounce forward to its natural place; but do not try to push the abdomen out strongly; only let it take care of itself, when it will bounce suddenly forward just to its natural, effortless position.*

Open the mouth as would be natural for singing, only not too wide, and hold it so while you raise back and shoulders. Now intend to draw in breath, or inspire. Then blow out a pretty strong Sh breath, like the Sh of the word "shall" *at just the same time that you let shoulders and back fall and the abdomen bounce forward.*

Keep the mouth a little open as you lift back and shoulders, and flatten the abdomen, and draw in a full breath. Then sing out a powerful Ah tone

at the moment you let the back and shoulders fall, and the abdomen bounce forward. Try singing each of the vowels, the ones already given a few pages before. After many practices, again take the song, and after a full breath, taken as described above, let the back and shoulders fall, and the abdomen bounce forward to start the first word. Keep up, without any change, a steady sending out of tone, as you did the Sh breath. Continue so through the next words, until you feel that another word would make you out of breath; then again lift back and shoulders, and flatten the abdomen to take another breath to go on with.

QUICKNESS OF MOVEMENT

Be very sure that you lift the back and shoulders, and flatten the abdomen very quickly, not with a jerk, but with a gentle spring, one which does not jar the whole body.

In the same way, or rather with the same quickness, let the back and shoulders fall and the abdomen bounce forward, but only to its natural place and form, pressing a hand gently against the stomach to see that it does not wrongly move out beyond its natural place.

Again, be sure that you take the breath just as soon as you have stopped the last word given by the last taken breath; for there must be no gaps in the steady singing. (Such steady, unbroken singing is called *legato* and is one of the things that must be had for an artistic style.)

Always avoid taking breath with a noise. Enough can be inhaled without being heard at all. Certainly do not try to draw it in through the nose, as many teachers ridiculously advise.

EXPIRATION—TONE SUPPORT

Voice is made, of course, by pushing breath out between the vocal chords (shelves) when they have been brought close together. Force is necessary to send the breath through and make the chords vibrate, or sway up and down, to cause voice.

The most difficult part of the complicated effort to get a strong sending of breath through the nearly closed chords is, the voluntary use of the

muscles which, when used alone, flatten the abdomen, or stomach; so that part will be studied first.

Ex. No. 21. (Flattening abdomen.) *Place one hand upon the abdomen and the other upon the upper part of the chest. Then suddenly, but not stiffly, draw the abdomen backward, but do not let the chest rise or push forward.*

If you find it hard to draw the abdomen far backward, cough three or four times in rapid succession, letting out as much breath as you can at each cough. Notice how far in this makes the abdomen go; then, without coughing, again quickly swing it backward, still without letting the chest go forward. See how very little air will be breathed out of the open mouth, sounding somewhat like a soft gust of wind or a sigh. Notice also that the whole body above the lower limbs is gently shaken though the very short gust of breath is very nearly silent.

Sometimes swing the abdomen rather rapidly in and out, like a dog panting, but make it go far in, not at all far out, and always without movement of the chest.

Next, at instant of making backward movement, send out a large, but soft gust of breath; let it be an Sh breath, very soft and very short. Still avoid any movement of the chest, but make the abdominal movement deep and easy, not jerking the abdomen in, but swinging it in, as you would wave your hand quickly without any strain.

Now make a sharp, hissing S sound, instead of Sh, and make it very sharp, like a hiss when you are provoked, so that you can feel the breath pushing against the teeth. Be sure to start the breath suddenly, not at all slowly, for that is a great point. Indeed, it is the only way to gain what is called a good attack. It is not only important, essential, but it is, unfortunately, difficult, especially for ladies, because their habits of breathing are slightly different from those of men.

By far the best plan of practice to gain the right respiratory support will now be given. The first step, the in-drawing of the abdomen by the abdominal muscles alone, is the most difficult and should be practised the most. Probably from the lower animals man has retained the atavistic habit of swelling the chest at the instant of making voice. With man this is wrong, especially in singing.

Ex. No. 22. (To isolate the abdominal muscles.) *Imagine that*

the abdomen is hollow, empty. Picture its front wall (really the abdominal muscles) as being thin and loose, like a curtain hanging in front of an empty room. Now, with no more effort than pulling back a curtain, suddenly but loosely pull the abdominal curtain far back into the cavity behind it, letting each backward pull send out an exceedingly gentle, feeble Sh breath.

Place one hand on the chest, another on the abdomen. If you feel the slightest swelling of the chest, know that you are not flattening the abdomen loosely; so return to the practice of moving the abdominal curtain backward slowly and with exceeding looseness. Push the fingers rather strongly into the abdomen just in front of the hip bone. If you feel the slightest hardening, reduce your backward abdominal effort. Go no further till you have mastered this effort.

Ex. No. 23. (To add voice.) *Twice swing the abdominal curtain backward with an Sh breath. At each third trial imagine that the abdominal cavity is full of breath and must remain full; yet at all third trials intend, as during each first two, to swing the abdominal curtain backward just as rapidly and as loosely as before. But now notice that the abdomen does not swing backward at all, that movement being prevented by the mental picture of a hollow cavity still filled with breath.*

Notice that at these third trials the back is powerfully pulled upon and made to shrink, as clasping hands would show. Know that this is right and do not resist it.

Now prepare for voice by making the first two trials with a sharp Sh breath, while each third trial brings an Ah voice, rather high.

Act in the same way for the Ah voice as you did for the hiss; that is, intend to swing the abdominal curtain backward just as before, and, as before, mentally picture the abdominal cavity as still remaining full of breath.

Let the head fall a trifle backward, a quarter or a half inch at most, at each expiratory trial, whether of hiss or of tone.

CHAPTER XI

SPINE–AFFECTING MUSCLES

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SPINE-AFFECTING MUSCLES

A LAW of the Howard Voice Method, second only to the law of palatal closing, or narrowing, to stretch the vocal chords, is, that the larynx, or Adam's apple, must be held rather firmly back against the spine, not only for resonance, but also for still more powerful chord-stretching.

Two pairs of muscles can do this, the *stylo-pharyngei* and the *stylo-hyoid*, stylo (*stylus*, a pen) indicating the penlike process, or projection, which juts from the inner surface of the skull, pretty near the inner ear-openings. To this slender prong, or projection, one on each side, both these muscles are fastened at their upper end, while the first is fastened at its lower end to the Adam's apple, or larynx, the second to the hyoid bone. As both pairs go back as well as up, they do hold the larynx more firmly against the spine, which thus can add its resonance to the tone.

Ex. No. 24. (The *stylo-pharyngei* muscles, larynx up and back to styloid process.) *Touch the back of the tongue with a finger. With a finger on the other hand push down on the top of the Adam's apple* (larynx). *Now swallow, or, at any rate, try to swallow. Notice that the larynx leaps up in spite of the finger on it.*

Repeat, first letting the whole back part of the tongue gently press the roof of the mouth, as it would to whisper "K." Again pretend to swallow, fixing your mind on the flesh just behind the last back molar tooth on one side. Observe that this flesh, like a fleshy tooth, seems to rise. Do it again, several times.

Do it still again, but now say to yourself, "I will make that lump of flesh, that fleshy tooth, rise. Of course, my swallowing will do it, but I will help." *After this has become easy, drop the thought of swallowing and still raise the larynx strongly by the mere thought of the fleshy tooth-*

biting. Next, do it while you are breathing out a natural Ah whisper. Next, sing a solid Ah tone, and although now the larynx (Adam's apple) *will not rise so much, try just as before, to bite up with the fleshy tooth. Notice the greater ring, resonance, and hardness of the tone.*

Later, try all the other vowels in turn.

CHAPTER XII

THE HALF-GROAN, OR VOCAL SIGH

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THE HALF-GROAN, OR VOCAL SIGH

A MOST unexpected and unmusical means of making your singing attractive, artistic, is what may be called the half-groan, or vocal sigh.

Ex. No. 25. *Sit in a high-backed chair with your back a few inches away from the back of the chair. Take a full breath. Then imagine that you are perfectly exhausted, from a long walk or run, perhaps, and let yourself fall heavily backward against the chair-back with the rather loud groan, or sigh, of utter tiredness, exhaustion.*

Notice that the sigh, or groan, has a sound of voice in it, that it has a rough tone besides breath, that the tone is low and has no particular pitch. Do not try to give it any particular pitch, but let that take care of itself. Still, after a while, notice the vocal sound and try occasionally to make it without falling back, or collapsing, against the back of the chair. (For the average voice, the pitch of the half-groan is about the lower B flat, second space below the staff. Still, it is not a steadily sustained B flat, but slurs downward carelessly from that point as a natural groan would slur.)

"Elle ne croyait pas"

In this simple but beautiful melody from "Mignon," by Ambroise Thomas, the opening phrase, or melody of two measures, is soon repeated, and it is a silent rule that the same, or nearly the same phrase, or even passage, should not be sung twice in exactly the same manner. So the half-groan may appropriately be used to introduce the first note of the repetition.

Again, remove your back a few inches from the back of the chair and fall back against it to make a very short but very sure half-groan, a quarter of a second before you sing clearly and loudly the first syllable of the repeated phrase, "nel" (French), *or "so"* (English).

Though this will for a time sound unusual to you, try for a while to be extravagant, to overdo the matter; for, after you have become accustomed to the plan, good taste and the hearing of other established singers will help you to decide how loud and long the half-groan or vocal sigh should be made to be within the bounds of good taste.

Again, the first note of the second measure of this phrase, the second syllable of the word, "candeur" (French), may well be introduced by another and a longer and louder half-groan, especially since it is the note most nearly climacteric, so far.

Care must be taken not to overdo this valuable effect by using it too frequently, so often that it would be noticed. For the audience would not be aware of it if it were used with moderation.

The half-groan may introduce a syllable even if it begins with a consonant. It is more often used at the end of a song or aria, where far more effects can then be employed; for the melody will by that time have been established and the effects will not confuse the hearers.

CHAPTER XIII

NOTE-CONNECTION

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NOTE-CONNECTION

When the same vowel, of course of the same syllable, is given two or more notes, a strange difficulty arises.

Suppose a rubber band, on being gently stretched and twanged, gives the note A, second space of the F, or treble, clef. Further, suppose that this A could be prolonged steadily, without more twanging, while the hands with the utmost suddenness stretched the band to the pitch of B, one tone higher. Every conceivable shade, or degree, of pitch between A and B would be produced and heard.

But the performance would give, to the uneducated ear, the unmusical, displeasing effect of a slur, a slide, where the composer had conceived discreet notes at an exact distance from each other.

As an interesting fact it may be stated that Madame Mara, in Mozart's day, could distinguish and produce many shades finer than the chromatic ones.

THE DROP

The writer's first teacher, Gustave J. Stoeckel, professor *emeritus* of Yale College, must be credited with the discovery that the voice should drop by muscular relaxation to a pitch which is indefinite, but far below the pitch of either of any two notes to be connected.

THE VIOLIN

The violinist escapes this difficulty by a new, an opposite, movement of the bow, the neck-finger taking the new position for the second note at that instant, thus avoiding the slur. Keyed instruments entail no intermediate slur.

With the voice, the case is utterly different. The only escape from the slur, or slide, the one which all true artists adopt, whether by accident

or design, is, to relax the throat effort enough to let the tone drop for a mere instant, then to resume the throat effort for the next note. The slur is evaded: the new note is introduced with a true *impastu*, and the actually present half-groan is not detected.

Ex. No. 26. *Begin to sing Ah at a very medium pitch, say A on the second space of the F clef. After holding it firmly and steadily for a second or two, relax the palate-closing effort and all intentional down-bearing with the tongue. Notice that the tone will drop to a low degree of pitch and become much like the half-groan.*

Having become accustomed to this fall of tone, again begin with a firm Ah; but, when again you check the palatal and tongue efforts to let the voice fall, instantly make the efforts again and sing the note B, one degree higher. Do not let the time of the half-groan be more than a quarter of a second.

A still easier, though perhaps slower, way of gaining the habit, will be to practise the following:

Relax the palate and tongue for the lower note; then again make the two efforts for the next higher note which should be clear and full, though the lower note should be dull and husky, like the half-groan, or vocal sigh. Gradually make the half-groan shorter and shorter, but always keep the expiratory effort steady from beginning to end, just as strong for the low notes as for the high ones, although, of course, the low ones will be much weakened by their huskiness.

Choose other sets of notes, arpeggios, or a few notes from the chromatic scale, at first singing them very slowly, but little by little gaining speed, until you can proceed quite rapidly, having gained the automatic, thoughtless skill.

CHAPTER XIV

VOCAL COMPRESSION

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VOCAL COMPRESSION

It seems clearly evident, both from argument and experiment, that one factor in the machinery of voice is the compression of air in the vocal tube, the enclosure extending from the vocal chords to the lips.

Suppose the hands were placed against the cheeks, one on each cheek and then were pressed towards each other.

The cheeks, being thus pressed inward upon the body of air in the mouth, in the vocal tube, would at each push cause a jet of air to be sent out between the lips, exciting pulses of condensed air, or waves, which would, on reaching the ear, give the sensation of a tone.

For the air is as positive a material and would as surely be squeezed out as water or mush. Air has been liquefied by pressure.

Now trace the influence of the vibrations, the originating vibrations of the vocal chords. The upward pressure of the breath bends the chords upward so that they pull a little more strongly inward upon the front and back of the larynx at the points to which their ends are fastened. This shrinking towards each other of opposite sides of the larynx causes it to oscillate just as many times as the breath pushes the chords up, and then releases them, allowing them to recoil to their unaffected length. But the larynx is connected by contracting muscles with nearly the entire lining, the boundaries of the vocal tube, all of which boundaries are made to oscillate at the same rate, that is, with the same number of oscillations per second as there are originating vibrations of the vocal chords.

The parts which may be compelled to oscillate are:

1. The *thyro-hyoid* muscles, which connect the larynx with the bone above (hyoid).

2. The *hyo-glossi* muscles, which connect the hyoid bone with the tongue.

3. The *palato-pharyngei* muscles, which connect the larynx with the palate.

4. The *superiores constrictores*, the *buccinatores*, the *orbiculares oris*, and a few lesser muscles which bring into oscillation the cheeks and lips, thus adding both volume and beauty to the tone.

And the above-mentioned muscles are the very ones that slightly reduce the outlet of the vocal tube and therefore favor vocal compression.

While a few guesses have been made by other writers concerning the office of the muscles just mentioned, no announcement has been made of the dependence of the right tone on consonating vibrations. (See chapter of that name.) The law of vocal compression does not seem to have been even guessed at. Gerhardt, in his *Studien und Beobachtungen über Stimmband-lahmung*, remarks that paralysis of the vocal chords often is caused by the failure of the palatal muscles. (See Virchow's *Archives*, vol. xxvii.) Tourtual remarks upon the comparatively greater height and breadth of the human palate and pharynx than the same vaults and arches in other animals, and thinks the fuller tone of the human voice is thus accounted for. Harless declared that the voice was more dependent on the state of the parts surrounding the larynx than on the larynx itself. *Not one of these even hints at the law of vocal compression.*

SQUEEZING THE CONTENTS OF THE MOUTH

Squeezing is a more common word than compression. Besides that, it is not derived from Latin, but is plain, homely Anglo-Saxon, which my revered mother told me always to use in preference.

If your mouth were filled with mush or any kind of porridge, the lips brought to the form of whistling and the two hands laid on the cheeks were made to press inward between two and three hundred times a second, two or three hundred little spurts or jets of mush would be sent out of the mouth, striking the outer air, making as many airy waves, which, going at the rate of a quarter of a mile a second, would strike the auditory nerves (the ear) and cause the sensation of a tone about middle A. The air, always in the mouth, is similarly squeezed, and starts waves. Air has already been made a liquid. It can be spurted out of the

mouth like the mush, and when it is sent out, squeezed out of the mouth, at the rate of two or three hundred times a second, you will hear about the note A.

It is very plain that the jets of air, or mush, or porridge, or water would be driven out of the mouth more forcibly if the mouth were narrowed, as for whistling, than they would be if it were widened, as is usually advised for singers the world over.

QUALITY

If the mouth is not narrowed, the quality recognized as artistic would be lost. The attentive hearing of every native and foreign artist for twenty-six years has proved this.

CHAPTER XV

CONSONANTS

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CONSONANTS

THE consonants must in some way be exalted, enlarged, in order to bring them more nearly to the great power of the vowels. To one standing very near, the effect of the various devices now to be described is often displeasing. The average distance of the audience is the right point to judge from. A tone which sounds poorly to one near by may seem very beautiful at a further distance of ten or fifteen feet.

THE HALF-GROAN

It may be well to begin with the description of a most peculiar device, one used by nearly all the great artists, perhaps by many of them unconsciously. Even public speakers of distinction often use it, as, for instance, Dr. Eaton, of the Church of the Divine Paternity, the successor of the famous Dr. Chapin, the only rival of Dr. Beecher in their day. (See chapter on half-groan.) This device may aptly be called the half-groan, or vocal sigh.

Usually the practiser is somewhat confused by the decided change in the sensation of breathing. For some consonants the breath is totally checked and the abdomen is strongly aware of it. For others, like *S* or *Sh*, the breath flows pretty freely and the sensation of effort or resistance in the abdomen is much less marked.

The rule should be, always to intend to put forth the same steady expiratory effort, not being disturbed by the variations of the abdominal feeling. It is advisable to give good study to the chapter on Respiration, Inspiratory Mode and Diaphragm and Abdominal muscles; but it should always be borne in mind that the movement is to be mainly thought of and kept steady by the attempted inward movement of the abdomen. It

is true that the part does not actually move in, if the stationary form of its contents is constantly kept in mind. Indeed, hardly any effort will be felt.

K, P, T

These three consonants are the only ones which wholly arrest the breath, the arrest, of course, making no sound, though the explosion does.

The usual explosion of ordinary speech would be wholly inadequate in a hall of any size or in a church, or even in the usual double parlor. It is true that the more powerful breath which sustains the vowels of singing, as they come before or after these consonants, would make these explosions somewhat louder; but even that increase would leave them too weak.

Hence, instinctively or by design, the really successful artists use one of two plans: 1. They prolong the explosion, not in the least attempting to make it louder, but simply longer.

An exercise will explain:

Ex. No. 27. *Rap with a finger three times upon a table at intervals of less than a second. At the first rap begin sharply to say the T of "too"; at the second, make the explosion of the breath; at the third, the vowel Oo.*

At the first rap notice that you can feel inside the lower chest and upper abdomen a downward plunge; of course, the effect of the expiratory muscles (strictly the downward pressure of the arch of the diaphragm upon the viscera, which the also contracting abdominal muscles do not allow to yield; hence to insure abdominal contraction, the abdomen must be prevented from swelling forward in the least degree, as a hand would test).

At the second finger-rap, at which moment the tongue is suddenly snapped down from the front roof of the mouth, do not allow the expiratory effort to be diminished intentionally, though you will realize a sudden weakening of the downward plunge. Be sure that the duration of the exploding breath equals the time interval between the second and third finger-raps. This at first may not be easy.

At the third rap, start the vowel Oo with decision and exactly on the pitch, which should not be low nor very high.

If the audience-room is somewhat large, as is the ordinary church,

do not let the middle of the tongue leave the roof of the mouth so far as in conversation. Let the space between tongue and roof be so much less than usual that the exploding breath will have a much sharper, louder sound. Do not regard the criticism of those who stand beside you; for to such your enlarging efforts may and probably will sound unnatural and offensive. The second device is this: 2. *(Half-groan for K, P, T.) As experience amply proves, even the longer explosion and narrower vent will fail to enlarge these consonants to a balance with the vowels if the musical passage is powerful or the auditorium large. The same formula should be practised at the same rate as the rapping fingers, with only the change of the addition of the half-groan during the whole time of the explosion. Care must be taken to start the vowel sound Oo at exactly its due pitch on the instant of the third rap; for there is some danger of an upward slur from the lower pitch of the half-groan. The larger the space or the louder the average volume of the phrase, the stronger should be the vocal ingredient of the half-groan. The extent to which Maurel or Scaria, or Stigelli, or Saville, or Scalchi employed the half-groan would hardly be believed without the actual hearing.*

F, S, SH, AND TH (think)

These four consonant sounds are simply sounds of breath, as are the former *K*, *P*, and *T;* but in themselves they are even weaker than the former, for they have no explosion, even of breath. Without the aid of the half-groan, or vocal sigh, they are utterly out of proportion to the greatly intensified vowels of song.

So the half-groan, when the space is large, must be made at the instant before the real consonant with its feeble sound of breath is commenced. For some occult reason this practice has a wonderful effect in making the consonant distinguishable at a distance.

SAFETY OF THE HABIT

When the habit is once fixed and riveted, strange though it may seem, hardly a thought need be given it. The writer has often sung a ballad or aria without self-criticism in this regard and been told that every word was understood. This is said merely to encourage such readers as

shrink from this plausibly excessive use of the vocal sigh. One should at first try to overdo the matter, for restriction is always possible after the habit has been fixed and riveted.

Of the non-vocal consonants there remains only the so-called aspirate *H*. Of course, all the preceding elements are also pure aspirates, or rough-hewed sounds of breath, the only difference being the place of the roughening, or aspiration. (The word comes from the Latin "*asper*," meaning rough.)

Nothing new can be said. The *H* should be slightly lengthened beyond its usual conversational limit and the upper surface of the tongue should be made to afford a narrower channel and a more noisy escape of breath by being placed nearer the roof of the mouth.

HALF-GROAN INTRODUCTION

This introduction is also not only allowable, but in the best taste, especially where the space is large.

VOCAL CONSONANTS

All the rest of the English consonants are vocal, also all the Italian ones. The Germans have two aspirate sounds of *Ch*, one made by raising the front part of the tongue towards the front roof of the mouth, the other the rear part of the tongue. Some dialects have a "*G*" peculiar to the tongue; but to acquire these sounds perfectly would need much study with a native. The French consonants differ but little from our own.

PITCH OF VOCAL CONSONANTS

As all the remaining consonants are vocal (that is, the vocal chords are in vibration), they must have a pitch. Shall it be that of the preceding or following vowel?

This is pleasantly possible for only a few when they are not preceded by the half-groan.

L, R, W, Y

As in Poe's poem, "*The Bells,*" the *L* can be very charmingly intoned both high and low. Many elocutionists recite this gem with fine effect. It is a matter of personal taste, it seems, to compel the *L* to have the same pitch, especially that of the following vowel, or not to have it. If not, it is customarily introduced by the half-groan. Both ways should be practised.

As for "*R,*" the great authority, Alexander E. Ellis, translator of Helmholtz, and himself an independent and exhaustive investigator, declares that in singing it should always be rolled, as it is in all foreign modern tongues. In general, the best English artists do not do this. Indeed, when the consonant occurs very frequently, the rolling has an almost comical effect. A counter climax would be made by rolling every *R* in the first line of Beethoven's beautiful "*Adelaide,*" "*Lonely wanders thy friend in Spring's green garden.*"

To an inquiry on this point made by the writer of the famous linguist, Whitney, of Yale College, the answer was, that, in singing, the *R* should receive a single vibration; but that would make no *R* whatever. Instead there would be a very weak ticking of the tongue.

W and *Y*, when consonants, require and with many receive a peculiar and effective treatment; so does *Wh*, written in old English as it is now pronounced, *Hw*. The *W* receives an independent expiratory effort, after which the following vowel has its own respiratory support. The *Y* has the same treatment and often has the same pitch as the vowel if the pitch is not too high. Of course, the two expiratory impulses are very near together, not more than a quarter of a second apart.

V, *Z* (s of is), *Z* (of brazier), and *Th* (of "the," "this"). The consonants given before these are metamorphosed into those of this paragraph simply by the addition of the vowel element, the vibration of the vocal chords. To produce them all, the escape of breath is so much more obstructed than the non-vowel consonants mentioned just before that it does seem useless to give them the pitch of the accompanying vowel if that pitch is at all high. They are effectively introduced by the half-groan, or vocal sigh. Here taste must decide; certainly the difficult *Th*, as in "the," and all personal pronouns, should be ushered in by the half-groan.

R

The not rolled English *R* occurs in no other modern language. Nearly all foreigners find it impossible. It should be usually made a little longer than in speech, and may be sung on the pitch of any vowel not too lofty, and may be introduced by the half-groan.

THE PALATAL R

It is not known that the rolled *R* requires the fluttering, or rattling, of the soft palate; for otherwise the tip of the tongue cannot possibly be made to flutter, though to everyone it does seem that the tongue alone is in fluttering motion. When the writer was in South Germany, a peculiar *R* was noticed, which, on study and experiment, was found to be made by the fluttering of the soft palate alone.

The above may be of value to some readers who sing in French, German, or Italian, for such do need the rolled *R*, and by knowing how it is made may gain the knack by the following short exercise.

Ex. No. 28. (For the rolled *R*.) *With a full breath and open mouth make the rough, uncouth breath sometimes heard when one is trying to clear the whole palatal and tonsil region of phlegm (mucus). Persevere till you feel that the whole fleshy rear roof of the mouth is loosely shaken, made to flutter.*

Repeat, and in the midst of this loose shaking and without stopping it, raise the tip of the tongue to the middle (not the front) *of the roof of the mouth, not pressing the roof, but barely touching it, and at that instant increase the expiratory effort. When you have found that the tongue's tip is loosely fluttering, or rattling, add voice, intending to force the same amount of breath through.*

QUICK MOVEMENT OF ALL ARTICULATING PARTS

Through all practice of consonants the thought should constantly be to make every movement, whether of jaw, tongue, or lips, much more suddenly than for the sluggish American and, to a degree, English habit of ordinary speech. There the Italians have the advantage. By far

more quick, more springing movements of these parts they gain that choppy, STACCATO *mode of speaking which we do not affect.*

It is of great advantage, however, in artistic singing, for the less time that is consumed for the consonants, the more time is saved for the vowels, and the delivery is made more LEGATO. *The steady stream of vocal sound is less markedly interrupted; and, as was written at the beginning of this work, upon this steady current, this unbroken outpouring of human tone, are based all the legitimate effects of song.*

J, Ch, and other consonants are represented by a single character, but really have two sounds—for instance, J equals D and G combined. They need no further words than those written above.

CHAPTER XVI

ENGLISH VOWELS

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ENGLISH VOWELS

HELMHOLTZ *declares that there are nineteen vowels in Portuguese and English. The writer can muster only eleven, or if "Mary" is pronounced differently from "May," just twelve.*

But the vowels cannot be sung, properly sung, exactly as they are spoken. The Ah, for instance, is spoken with a state of the vocal organs too loose for the best lyric purposes. To be properly sung, it should slightly approximate the A of "all." So should the short I in "it" gently approach the Ee of "eel." This emphasizes the importance of the consonants, all of which should be enlarged, not only to match the stronger vowels, but equally to make the diction easily understood, as it easily can be made. If the accompaniment, whether orchestral, pianistic, or organic, is not too loud (a usual fault), *perfect clearness may be preserved.*

It may be well to detail the eleven English vowels.

1. *Ah*, as in "far."
2. *A*, as in "at."
3. *A*, as in "all."
4. *E*, as in "even."
5. *E*, as in the second syllable of "even."
6. *I*, as in "it."
7. *O*, at least the first element of this virtual diphthong, which, however, is never heard alone.
8. *O*, as in "not."
9. *U*, as in "tune," for the best authorities lately sanction *Oo*.
10. *U*, as in "but."
11. *Er*, sometimes represented as sounding just so, by *Ir* or *Ur*.

Other presumable vowels present no new elements. For example, the *A* of "ale" is a mixture of numbers four and five, *E*, as in the second

syllable of "even" and the *E*, as in the first syllable. So the *I* equals *Ah*, as in "far," followed by the *E*, as in the first syllable of "even."

The great man, Helmholtz, eminent in three branches of science, with, perhaps, other unexpressed ramifications, says, that from *Ah* as a start, two paths diverge. For this simple brochure, his statistics may be copied briefly:

The mouth has three shapes in German and French, only two in English.

This work will try to gather in what other authors have guessed or known; and as it will contain a rough statement of the leading facts about all the singable modern languages—French, German, Italian, and English—the two ways, common to all tongues, which change the inside of the mouth, either by raising the middle and back of the tongue, or by drawing the corners of the mouth nearer together, will first be described.

The other, the third way, used in German and French, is to do both these things at once, both to raise the tongue's middle and back and to approximate the corners of the mouth. This has no place in English.

The first way, to raise the middle and back of the tongue, brings approximately (near enough for singing) the succession of vowels, *Ah*, *A* (at), *E* (met), *I* (it), and *Ee* (eel). The second way, the drawing nearer together the corners of the mouth, brings *Ah*, *Aw* (awe), *O* (not), *O* (the first element of "Oh"), *U* (but), *Oo* (book), and *Oo* (boot).

The reader is advised to make these movements deliberately; that is, mechanically; to begin with *Ah;* then, first, to raise the middle and back of the tongue, not moving the tip much, and meantime to notice the unmeant change of vowel; next, of course, the corners of the mouth should be mechanically drawn nearer together, with no pressure of the lips against the teeth, for the second succession of what may be called the "round" vowels.

ER

It may, perhaps, be appropriately mentioned that even Alexander Bell failed to apprehend the real state of things concerning the true vowel *Er*. This peculiarly English vowel *Er* (*Ir*, *Ur*) is made by holding nearer the roof of the mouth both the front and back of the tongue, the middle part following, of course. The foreigner, the world over,

has never by nature and rarely by education the luck of hitting squarely on this knack.

As the chapters on German and French accent will attempt to explain, both those languages combine the two ways first mentioned. The French *U* holds the tongue a little lower than the German *Ü*, the *U* with the *umlaut*. The reader is advised to make these movements like a machine, not trying to produce the later vowels, but noticing that they change of themselves. In this way establish, confirm, rivet the habit so tightly that it will become thoughtless, automatic, in a word, unavoidable.

CHAPTER XVII

ITALIAN VOWELS AND CONSONANTS

CHAPTER XVII

ITALIAN VOWELS AND CONSONANTS

THE Italian language is the best foreign one to begin with. It contains no sounds, either of vowels or of consonants, that do not occur in English, though sometimes they are represented by different letters. The following rules are broken in a few exceptional words; but the average reader of these lines would need years of study to be perfectly exact; and the rules now to be given are ample for his probable audience in this land.

ITALIAN VOWELS

A always equals *Ah*.

E has two sounds. The *open* equals the *E* of our "there"; the *close*, that of our *A* in "late."

I always equals our *Ee* (eel).

J is always a vowel, as in the *Y* in "yield." It is used sometimes as the plural of nouns ending in *io*.

O sounds in some words open, as in our "not"; sometimes closed, as in our "note." The reader will do well enough to risk the latter way.

U equals our *Oo*, as in "ooze." When it comes just before *O*, in such words as "buono," it is made short and faint.

V equals the English *V*.

ITALIAN CONSONANTS

C equals the English *Ch*, as in "church," when it comes just before *E* or *I*. Before *Ia*, *Iu*, *Io*, it makes the *I* (ee) very short and faint.

C before *A*, *O*, or *U*, equals *K*.

Ch equals our *K*.

G before *A*, *O*, or *U*, is the English *G*, as in "go."

G before *E* and *I* is our *J* in "jest."

Gl usually before *I* (gli) is our *Ll*, as in "million," "William."

Gg equals our *Dg* (edge).

Gh is our hard *G*, as in "get."

H has no sound, but hardens a *G* (get), even though, without the *H* before *E* and *I*, it would be soft, as *Dg* in "edge."

S beginning a word or syllable is like *S* in "saint"; between vowels, is like *Z* in "doze."

Sc before *A*, *O*, *U*, is our *Sk*.

Sc before *E* or *I* is our *Sh* (she).

Z, or *Zz*, is more commonly *Ts*, but in some words *Ds*. In the terminations *anza*, *enza*, and *onza* it is *Ds*.

It is not said that the above description of Italian vowels and consonants is complete or exhaustive, but it is full enough for use.

CHAPTER XVIII

FRENCH VOWELS AND CONSONANTS

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FRENCH VOWELS AND CONSONANTS

THE French language is crowded with so many exceptions, so many consonants are sometimes silent and sometimes heard, that an exhaustive description of all the exceptions would fill too many pages. Therefore, only the most general rules will be given.

A is not quite so broad as our *A* in "fan."

Â with the circumflex accent is broader and a little longer, more like our *Ah.*

É with the acute accent equals our *A* in "fate."

È with the grave accent, the *Ai* in our "air," only it is not quite so broad, more like *A* in "ale."

E without accent, when pronounced, equals *U* in "but."

Ê with the circumflex accent equals the *E* of "there."

I is sometimes like the *I* of "pin."

Î with the circumflex accent equals the *E* of "me."

O is nearly our short *O* (not).

Ô with the circumflex accent is like our exclamation *Oh!*

U is not represented in English. As was said of the German *Ü* with *umlaut*, and also *Ö*, the two ways of shaping the mouth for vowels are combined, both being used at the same time for the French *U*, as for the German *Ü*, with the *umlaut.*

UMLAUT

EX. NO. 29. *So, as in the exercise for the German Ü and Ö, place a finger on the top of the middle of the tongue and place the forefinger and middle finger of the other hand gently in the corners of the mouth. Then compel the tongue to rise and the lips to round inward like whistling.*

Make these two movements, one of the tongue and the other of the corners of the mouth, to a greater extent for the German Ü than for the

French U. In other words, make the French U nearer like our native Ee (eel) *than the German Ü with the umlaut.*

But that does not mean that it is the same, for the further rounded inward lips will make the French vowel sharper than the German one.

U with the circumflex accent ˆ is held longer than without it.

Ou always equals our *Oo* (ooze); *Où* also equals our *Oo.*

Eu usually answers to our *U*, as in "burn."

NASAL SOUNDS

The nasal sounds are not difficult to acquire.

For *An* (and *En* is nearly the same) blow through both nose and mouth, a little like snoring, but without the rattling of the soft palate. Try to make the whisper sound like *Ahn*, nearly like *An* in "pant." At every third trial add voice, still intending to sing through nose and mouth.

On and *Om.* In the same way blow breath through both nose and mouth with the sound of *Oh.* Add voice to gain the French vowel *On.*

Of course, the *N* and *M* are not heard. The sound is a pure vowel, only it is nasal.

Im, In, Aim, Ain, Ein, Ym, all are nasal, having the sound of *A* in "at." Use the same exercise, of whispering the vowel *Ă* (at), through both the nose and mouth, a little like snoring (without the rattle of the soft palate), then at each third trial sing out the *Ă* (at), intending still to send the voice through both the nose and the mouth.

Ian, Ien. In these the *I* (ee) is pronounced separately from the nasal *An* and *En;* that is, they are pronounced exactly like the "in," etc., of the preceding paragraph.

Oi equals the *Wa* of "water."

Un is nasal and resembles our short *U*, as in "hunt."

CONSONANTS

At the end of a word, the consonants *D, S, T,* and *X* are usually silent; but the rule has exceptions.

C is hard like *K*, before *A, O,* and *U.*

C has the sound of *S* before *E*, *I*, and *Y*.

C with the cedilla, *Ç* equals *S*. The cedilla is a little *c* below the consonant.

G before *A*, *O*, and *U* is hard, as in "go."

G before *E* and *I* has the sound of *Z*, as in "azure."

H is more frequently mute, or sometimes mildly aspirate in the middle of a word.

J has the sound of *Z* in "azure."

Ch usually equals *Sh* in "she."

R is rolled as in German.

V is a little softer than in English.

X between two vowels is like *Ks*. Otherwise it is usually like *X* in "exile."

TO ACQUIRE THE ROLLED R

It is so difficult for many English-speaking people to roll the "*R*" that an especial practice will be given.

Ex. No. 29. *Place the back of the tongue very loosely against the roof of the mouth, so loosely that the soft palate, the fleshy rear roof of the mouth, will rattle with breath. The sound will be somewhat like the vulgar clearing of the rear mouth. Repeat and now add the voice, but still continue the rolling sound.*

Again, take a full breath and begin with the palate-rattling sound; but, after a second, turn the tip of the tongue upward, as for the consonant T. If you still continue the palate-rattling you will gain the foreign roll.

For the roll cannot be made by the tip of the tongue alone, although it seems to be; the palate must rattle to let out jets to strike the upturned tip.

As has earlier been said, there are so many exceptions in French that the above is only a general statement of rules.

CHAPTER XIX

GERMAN VOWELS AND CONSONANTS

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GERMAN VOWELS AND CONSONANTS

As has been said, the English language has but two ways of shaping the mouth for the various vowels. One way is, to raise the middle and back of the tongue. The other way is, to draw towards each other the corners of the mouth.

The German as well as the French tongue has a third way: The German, for two vowels, *Ö* and *Ü*, combines the two ways. This language both raises the middle and back of the tongue, and draws in the corners of the mouth for the *O* and the *U* with the *umlaut*, represented by *Ö*, *Ü*.

Any American can approximate the German accent by simply doing these two things mechanically; that is, looking at and feeling with a finger these two movements. The approach is about as good as practically it need be.

Ex. No. 29. (To make the vowel *Ö* or *Oe*, the sounds being the same, the capital not taking the double dot, or *umlaut*, but receiving a small *E* instead).

Separate the first and second fingers so that the gap between them will be about one-half an inch, and let their outer edges just touch without pressing outward the corners of the mouth, while a finger of the other hand touches the middle upper surface of the tongue.

Then begin the vowel Ah at a moderately high pitch, but after a second compel the middle of the tongue to push the finger a little upward, and at the same instant draw the corners of the mouth a little towards each other, still intending to continue singing Ah.

But notice that the Ah is slightly changed to a sound somewhat resembling our "Er," as in "other." By raising the tongue still higher and drawing the corners of the mouth still nearer together, you will gain a sound somewhat resembling our Ee (eel), *but having also an element of U* (use).

These sounds do not occur in English. Indeed, the present Anglo-Saxon tongue stands peculiarly alone in the matter of vowel pronunciation. Voltaire once remarked that English was the language of hogs; for it was the only one that pronounced *I* as if it were *Ah* and *e*.

When singing in German we must be guided by Voltaire's rather cruel remark, and copy all other nations by pronouncing *I ee*, and *U oo*, *A* always *Ah*, and *E* nearly always *E* as in "met." With these brief items of advice your German pronunciation will be good enough for all practical purposes.

GERMAN CONSONANTS

The Teutonic consonants are just like our own, with the easy exception of the gutturals *Ch* and again the *Ch;* for there are two kinds. They may be correctly and easily acquired by simply holding the tongue in its previous vowel position and blowing.

That means that, as the tongue is higher for *I* (ee) and *E* (ell), the blown breath will sound differently than it will after the lower tongue positions for *Ah* and *O* have been assumed.

CHAPTER XX

ENGLISH BALLAD

CHAPTER XX

ENGLISH BALLAD

Words by Robert Burns. Music by Hastings

A RED, RED ROSE

Of this lovely ballad it may justly be said that the music equals the words in beauty and simplicity. It affords many opportunities for expressive effects.

"*My love is like a red, red rose.*" A very gentle upward slur, or *portamento*, a true *filar-di-voce*, should connect the first two words, "My" and "love"; that is, the *Ah* of the virtual diphthong *Y*, equalling *Ah-Ee*, should be lightly and very rapidly trailed upward to the *C*, at which pitch the second element, *E*, should be made very short and very clear. Taste may differ as to the best place to take a fresh breath, whether it should be after the word "like" or be deferred till after the first "red."

The writer would take breath at both places; at the first in order to feel comfortable for the coming *crescendo* of "red rose"; at the second place to emphasize, as the author of the words intends, the repeated word "red"; for a new breath does emphasize a reiterated word. Still, individual taste should make a choice.

The word "rose" should be increased in volume somewhat, though the true climax is still to come, on the word "sprung" in the next measure.

"*Newly sprung in June.*" As has earlier been written, the considerable dotted note is really syncopated; since the dot carries the unbroken voice past one of the beats, or pulses of the measure. That beat, or impulse, being lost, must be atoned for by a *crescendo* past the strict place of the lost impulse. This justly adds to the intensity of the climax. Therefore the vowel of "sprung" should be enlarged past the lost fourth beat or impulse, leaving but little time for a genuine *portamento*, aided

a little by a slight delay, noticeable not at all as a change or even a disturbance of the *tempo*, but solely through its enhancing effect. Brief though this effect must be, it should be accompanied by the neigh, to be studied in the chapter on *Portamento*.

A very light *filar-di-voce* from *D* to *G* on the word "June" is the rule of the best balladists in similar cases; though here also taste, personal taste, should decide. It may be mentioned that the best artists, even the most famous ones, rarely sing two distant notes for the same vowel without a mild *filar-di-voce*, if the notes are more than the interval of a fourth apart. It is a question whether they do that deliberately, or from an unconscious, instinctive desire to keep the *legato* as immaculate as is possible and the feeling that so great an interval would imply a threatened break. Of course this does not apply to passages of a declamatory nature which abound in unusual independent expiratory efforts, frequently disturbing strict *portamento*.

No other disturbance of strict *legato* and severe *tempo* occurs till the word "melody" in the next passage:

"My love is like a melody"

A lovely effect may be gained by a very slight *tempo rubato*, the pilfered time being taken from the note *C* for "mel" by the note *D* for o. This the composer probably had in mind in constructing the melody.

It may be useful to repeat what is said in the chapter on *Portamento*, that words of two syllables, although accented in speaking on the first, in singing (for some occult reason) should have the second, the unaccented one, made a trifle the more prominent.

The rule often applies to polysyllabic words, as in the present case of "melody." The *O* has the further claim for stress that it is the highest note of the passage and that it contributes to the beauty of the melody far more than any other note. Indeed the sixth, the submediant, is peculiarly melodic, as composers attest by their frequent dependence upon it for lovely, appealing lyric effects.

Still further may the *O* be impressed upon the auditor's notice by a downward regular *portamento* with a gentle neigh, a very little time being stolen from the next syllable, "dy." So should the second note for the coming "in," of "in tune" be almost imperceptibly prolonged.

THE VANISH

With "tune" comes a full stop, a decisive ending, and the vanish is in place. This gentle and beautiful effect is gained by suddenly checking all conscious expiratory effort, yet for a mere instant continuing the vowel, apparently without the respiratory support, which, of course, it must have.

Another point is, that the best balladists, almost without exception, prolong such decisively final tones a little beyond the time represented by their notes, thereby delaying their vanish, if, and only if, the superfluous time does not make the note clash with the next chord, because that chord does not include the final note; for if it did a discord would be heard.

An upward *portamento*, called in the chapter of that name the "anticipatory" *portamento*, may be employed a little later:

"Then fare thee weel, my"

Here the vowel *A* of the "fare" should be commenced a fourth or fifth below the *B* flat, with light, not solid tone of voice, and slurred rapidly upward to its indicated pitch, where it should gain its full clearness and be slightly increased in power.

"My only love"

The note-connection of the two notes for "my" should be made by a rather deeper drop than usual; moreover, as the somewhat climacteric note should be prepared for, the second of the notes, the *B* flat, should be decidedly increased fully to the instant of the beginning the real climacteric note E, fourth space, for the "on" of "only." This has been explained in chapter on Phrase. The same syllable, "on," or rather, its vowel, can be very effectively carried downward with strong *portamento* after its syncopated nature, as a considerable dotted note, has been expressed by a decided increase and gentle delay past the point of the dot's addition.

"Then fare thee weel a while"

On the repetition of this phrase the real climax is reached with the

word "thee." The sharper vowel *Ee* favors a more intense and piercing quality. A good note-connection and a gentle retard will aid in calling attention to this culminating effect. Of course, the power of the accompaniment should be increased.

A very gentle *filar-di-voce* and a rather rapid one may suitably connect the two syllables of "a while." The double expiratory efforts, one for "w," the other for the "ah," should not fail. It requires skill to introduce all these effects without jarring the rhythm of the whole phrase.

The triplet for the word "ten" should be retarded and each note be given with great distinctness, the "drop" between notes being made unusually deep. The writer's choice for the place of a new breath would be after the triplet. Others might prefer to inhale before it; but they would have so much the less breath for the final climacteric note, G, for the first syllable of "thousand," which should be given with the singer's fullest power and prolonged to nearly the limit of his endurance.

Of course this vowel, "ou," should be dragged slowly down to the F for "and" with an intense *strascino*. Many fine artists in similar cases take a new breath in order to deliver the final word, "mile," with their noblest volume and resonance. Breath may then be taken before the final word, "mile."

CHAPTER XXI

FRENCH ARIA

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FRENCH ARIA

"ELLE NE CROYAIT PAS"

—Ambroise Thomas

This very simple and very beautiful melody may be easily made available to the reader by being transposed one full step downward, from the key of *C* to that of *B* flat. Many readers may not need the transfer.

"Elle ne croyait pas"

Beginning with a firm but not jarring attack, the voice should proceed in strictly *legato* style, with a slight access of force upon the *D* for "ait pas," and a declared *crescendo* on the second *D*, the two *Ds* being joined by the strictest *legato*, that close connection being one of the greatest graces of song.

The two syllables of "croyait" should be still more closely bound together by an upward *portamento* of the vocal "oy" upward to the pitch of the next syllable, "ait." As was written of diphthongs, care should be taken to make the whole *portamento*, the whole upward slur on the first element, which is our English *Au* (as in awe), bear the whole burden of the melody, the second element, our *Ee*, being made very short though distinct and on the *C*, the pitch for "ait."

"Dans sa candeur naïve"

Let the first two syllables be very closely connected. A beautiful effect may be gained by introducing the fourth syllable, "deur," with what has been called an anticipatory *portamento*. (See chapter on *Portamento*.) That is, the vowel of *deur* should be commenced well below the *D* and be instantly and rapidly slurred upward quite to the *D*

before the full average power and clearness of the vowel is heard. For the slur should not have that clarity, it being rightly a trifle husky.

As the next approximate repetition of the theme rises to a higher plane, the ending syllable of its present appearance, the "ai" of "naïve," should not be treated as is the usual phrase, which commonly decreases the final note to the vanish. On the contrary, it should be increased to its very end in order to prepare for and even suggest the more climacteric repetition, which should be commenced more boldly and so continued.

Surely, a clear and not so very rapid *filar-di-voce* (thread of voice) should connect the first syllables of "*innocent.*"

"*Que l'amour innocent*"

And, in order to afford time for slower *filar-di-voce*, a very slight *ritardando* will be artistically allowable, and indeed advisable. For it should be borne in mind that this is an excerpt from an opera, not from an oratorio, also that it is extravagantly emotional in sentiment, hence lending itself more willingly and more frequently to effects.

"*Que dormait dans son cœur*"

Still, caution must be observed not to multiply effects so much that the plain melody will be disturbed, nor to use the same effect so frequently that it will become monotonous. Therefore, although it would sound well in itself, the two syllables of "dormait" should not be connected by a *portamento*, even by the lightest *filar-di-voce*, for that device has just been used.

A gentle effect, new and legitimate, might be made by giving the "son" and the "cœur" slightly independent expiratory impulses—somewhat like a gentle "ha," not decided, not emphatic enough to disturb the *legato* flow of the whole passage, but just enough for the gentle effect.

Skipping a few notes we arrive at the climax:

"*Et troubler à jamais*"

Of course the climacteric note is on the key *F* for "*à.*" This should be prepared for by a decided swell on the preceding note, the *F* for the

syllable "bler"; for the climax should not, save under peculiar circumstances, be introduced suddenly, jarringly.

The "*à*" can now be introduced with power and full abandon, be slightly prolonged and carried down in a powerful *portamento* to the *G* for the "ja" of "jamais." And this down-swooping *portamento* should be accompanied by a genuine neigh, which may sound extravagant to the singer himself. Therefore, he should rely on the judgment of his audience, if it is a musical one, and that audience should be at a moderate distance.

CHAPTER XXII

GERMAN BALLAD

CHAPTER XXII

GERMAN BALLAD

"*Dein Angesicht, so lieb und schön.*" This beautiful ballad of Schumann's is chosen partly for its simplicity, partly because it affords many opportunities for good effects.

"*Dein Angesicht, so lieb und schön*"
—By SCHUMANN

The "Dein" should be prefaced by a short but distinct half-groan, or vocal sigh; indeed, hardly a sentence or clause of any language can be properly sung without this device, in itself wholly unmusical, but indispensable to a musical rendering.

Almost unheard, but actually present, must be the drop between the vocal consonant "n" and the "A" (ah) of "Angesicht." It will not be observed by the hearers at the usual distance, though the effect of a clear and unmistakable enunciation will be felt.

The syncopation, the elision of an important beat or impulse, must be atoned for by a *crescendo* past its rhythmic place, the second beat of the measure.

As "Dein Angesicht" is a virtual address, breath should be taken after it, not only for that reason, but also to have a full and sufficient supply for the climacteric *F* on the word "schön." (Remember that the *O* with the *umlaut*, Ö, uses both ways of shaping the cavity of the mouth; for not only is the main part of the tongue raised but the corners of the mouth are drawn nearer together, a mode unknown in the English tongue.) This *F*, for "schön," is to be increased past the time of the dot, and may be, and tastefully usually is, dragged heavily downward to

the pitch of E flat before a new breath is taken, as there should be also a mild retard before the last breath to be also in good order. This is nearly always done in similar passages in opera, where effects may be more safely multiplied than even in ballad singing.

The "*schön*" may be brought downward to the pitch of the next note with a powerful *strascino*, or dragging down of the voice. See the chapter on *Portamento.*

Strict time must be resumed for the next passage, "*das hab' ich jüngst im Traum geseh'n.*" The second note for "*Traum*" should be sung *crescendo.* A gentle *portamento* is admissible from the first to the second notes of "*Traum,*" but that is a matter of taste.

In the repetition of the musical phrase now coming with the words, "*Est ist so mild und engelgleich, und doch so bleich, so schmerzenreich,*" it may be better not to give the *F* a downward *portamento* as before, for variety must be given the same phrase.

The series of syncopated notes, "*und doch so bleich,*" should be sung with a slightly independent expiratory effort on each separate note, not so emphatic, however, as seriously to disturb the *legato* flow of the passage. It is really atoning for several inferior syncopations, or lost, minor accents.

"*Und nur die Lippen, die sind roth,*" "And only the lips, they seem red." Here the "*die*" (they) should be slightly emphasized, as it would be in simple recitation. But this emphasis should be attained by a gradual though rapid increase of volume after the start, not just at the start of the passage, as you may be tempted to make it. This general rule—of course there are many exceptions—is due to the need of preserving the strict *legato* from unnecessary jarrings.

"*Bleich der Tod, erlöschen.*" The *Ö* of "*erlöschen*" should be strongly slurred upward from its first to its second note, which last note should be slightly retarded and swelled. As the ballad now approaches the main climax it should be continued with a general and gradual *crescendo* to the highest note, which, coming after a new breath, may be delivered with fine power though without a sudden jarring attack, which is allowable in declamation, but not in lyric song, for which form of phonation, stress must be gained by a rapid *crescendo* just after the note's beginning.

The words "*frommen Augen bricht*" should receive a gentle, independent expiratory impulse upon each syllable with a little added force for the "Au" of "Augen."

The last passage should be somewhat retarded, according to the general rule for all endings of song or ballad.

CHAPTER XXIII

OLD ITALIAN METHOD

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OLD ITALIAN METHOD

GREAT and long-continued search has been made to discover the real foundation of the *Old Italian Method*, about which so very much has been said and written, and according to which so many teachers of voice have claimed and still do claim to teach.

HAS NO EXISTENCE

It will hardly suffice to declare that such a method has never existed; the bare statement might not be believed. But a narrative of the honest and prolonged efforts that have been made to discover the origin of the myth may bring credence.

TESCHNER'S ANTIQUARIAN LIBRARY

By the rarest luck, while the writer was dissecting at the Ohio Medical College in Cincinnati, he gained the first chance to purchase the works on voice which Teschner, of Vienna, had probably spent his life in collecting. Some of them were two hundred and fifty years old.

The only Italian ones which laid any claim to treat of the action of the vocal organs were those of Tosi, Mancini, and Vallera. Every word of these works has been translated literally. Nine years' study of the Latin language made the translation of the kindred Italian more easy. Doubtful words and phrases were annotated in French on the wide margins of these ancient books. It is doubtful whether any other copies have ever visited this country. A French copy of Mancini was also obtained and presented to Frederic W. Root, Kimball Hall, Chicago, Ill.

Edgar A. Werner, editor of *Werner's Voice-Magazine* of this city, had on sale an English translation of Tosi. It can probably be

obtained from him at the present day. The translation by Galliard is correct, word for word, though the complaint has been made that it has been warped in transit.

VALLERA

Vallera's one sole bit of advice was "to take breath at the bars." His illustrations, all of them from chants, had no notes shorter than a minim, or half-note.

TOSI

There is not, from cover to cover, one word of advice in Tosi's only book. He did write that "PORTAMENTO *is the greatest grace of song*," and so far he was right, as the chapter on *Portamento* will indicate. The work is filled with the most fulsome praise, the wildest panegyrics upon this or that singer, all, or nearly all, being *castrati*.* Zamminer writes that *castraten* abounded in the Pope's choir in the seventeenth and eighteenth centuries (strictly from 1601 to 1800). He adds that no other means could have given such high pitch. "Such power, metal, elasticity, fulness required a body colossal when compared to the size of the larynx." The larynx, of course, stopped growing.

MANCINI

Only two items of advice are discoverable in Mancini's larger work: "If my pupil stands before me," he writes, "I say to him '*Aprire la bocca.*' If he does not do it, I say again and louder, '*Aprire la bocca.*' " (Open the mouth.)

The other item is to hold the teeth as in a smile, perpendicularly to each other.

This has been interpreted as advising a smiling form of the mouth, and, for generations, pupils have been taught to draw back the corners

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*Gougenheim and Lemoyne say that little negro captives of six or eight years were chosen, were fattened and made strong; then, with one stroke of a razor, all the genital parts were cut off and the wound was smeared with boiling oil. Only one-fourth of the number survived. Liskovius (1797) writes of the hateful (haesslich) quality of a eunuch's voice.

of the mouth according to the Old Italian School. But Mancini refers only to the teeth and probably means that the upper and lower rows of teeth must not be out of line with each other; in other words, that the lower jaw should not be drawn back or protruded.

What of value could be expected of a writer who declared that the wind-pipe was an artery?

For nearly a year a standing advertisement was continued by the writer in foreign antiquarian book-journals with the result of hundreds of catalogues of old works. Everything promising was ordered; nothing of the slightest use was gained. A great mass of Porpora's music was obtained, but there was not a single remark among the almost endless notes. Sieber, whose many books of *vocalizes* are still somewhat in demand, refers to no other old Italian writings than those of Tosi and Mancini. Neither does any one of the many German and French writers who flourished from fifty to seventy-five years ago. Mersenne, who visited Italy four times about one hundred years ago, writes that the Italian singers could not be compared with those of France, whose music resembled the sighing of the wind, the murmuring of the brook, and the notes of the birds.

LITTLE KNOWN OF ITALIAN SINGING OF THAT DAY

It is all a matter of guesswork. How well or ill the old Italians sung as compared with the singers of the century just past will never be known. Burney says their vocal feats would be child's play for the artists of his time, about seventy years ago.

VERY ANCIENT SINGING—CONSTANT CRY OF DEGENERACY

We are constantly told that singing is a lost art. Why, Plato, two thousand years ago, complained of the degeneracy of his epoch in vocal regard!

POPE'S CHOIR OF THE FOURTH CENTURY

Zamminer, page 406, describes the training of the members of Pope Sylvester's choir at the beginning of the fourth century, as he found it described by Angelini Buontempi:

"The scholar in the Romish school was bound to practise daily; one hour in difficult intonations; one hour in trill practice; one hour in rapid passages; one hour in literature of music; one hour in forming taste—all this to be done in the presence of a monk and before a mirror in order to avoid all kinds of grimaces or unskilful movements of muscles, either in wrinkling the forehead or blinking with the eyelids or distorting the mouth. All this was for the morning only.

In the afternoon, there was one half-hour given to each of these studies: Theory of Schalles (waves); simple counterpoint; rules of composition, given by the Master; literature. The rest of the day was devoted to piano-playing and preparation of motettes, psalms, and other music suitable for pupils.

Besides all this, they were sometimes allowed to go to the Angelica gate, sing against the echo and detect their peculiar faults in the answers."

Liskovius, just about a hundred and ten years ago, described the right method of inspiration. Harless, a decade or two later, did his best. Merkel gave much study to the action of the vocal organs; so, still later, did Fournie; later again Gougenheim and Lemoyne. The latter twain taking cold-blooded advantage of the horrors of the Paris Commune, in 1870, dissected throats yet warm, within ten minutes of death—and arrived at the purely ridiculous conclusion that the massive sounds of the human voice were produced by the vibrations of merely the membranes which cover the chordal muscles, which muscles did not share in the vibrations, as they thought.

THE OLDER SEARCHES MORE CORRECT

Luschka, for one, declared that the chords were mainly muscular, that the vocal muscles (*arytenoidei interni* and *externi*) were lined with a thin membrane which he called "*cristæ musculares.*" Harless, Merkel, and, later, Henle added the weight of their voices to that of Luschka, so also did Despinay, in writing constantly of the muscles of the vocal bands. To these names, authoritative upon strict anatomical questions, may be added Gruetzner, Vierordt, and a host of others.

All this goes to bury the Old Italian School. So much irrelevant

matter has been adduced mainly to show that these men, even the teacher Garcia, still living and teaching at the age of 99, did not endorse all the puerile notions of the Old Italian School. He realized that the voice must be supported by an actual expiratory effort; also that a soft tone exhausted the breath more rapidly than a loud one, and Harless says the same. Still Garcia appears to believe that there are three registers: the chest, the medium, and the head-registers.

The method here being detailed acknowledges one real change of throat-action. At the higher *F* of the male voice, also of the female, the little arytenoid cartilages, the ones to which the rear ends of the vocal chords are fastened, dip forward and downward, thus making the chords measure less up and down, a little thinner, and therefore better adapted for higher tones. That is the reason why the high *G* on the first space above the staff is so much easier than the *F*, one note below.

CHAPTER XXIV

NOTE-CONNECTION

CHAPTER XXIV

NOTE-CONNECTION

THE musical manner of binding together two or more notes for one vowel of one syllable is so peculiar and so common that it had better be studied by itself. For example, in a phrase in which some one vowel, say "I," had any supposable three notes, it would not do to sing the three notes on "I," as a child would thoughtlessly and most naturally sing them; for the voice would simply be dragged upward or downward from one note to the next with an inartistic slur.

Instead of that, the voice must be made to drop three or four, or even five, notes, by relaxing, checking the efforts of the vocal muscles that bring the vocal parts—such as the tongue, palate, jaw, and cheeks, also the lower throat—into the right positions and again pulling upon them in a way which stretches the vocal chords.

Ex. No. 30. (To relax chord-stretching efforts.) *Sing a medium note, perhaps the middle A, second space in the treble clef; hold it for about a second, keeping the tonsils regions or fleshy sides of the rear roof of the mouth closed, drawn near together, as has been taught in former exercises. After a second, let the tonsils regions* (one on each side of the top of the mouth, far back) *fall apart suddenly, and let the voice drop several notes; but instantly, with no delay whatever, bring the tonsils suddenly together again to start the B, one whole note above the A. After holding the B less than a second, let the tonsils fall apart and the voice drop about as before. So continue to sing the succession until the habit has been formed. At first go slowly, then faster; but do not go very fast for a long time of regular daily practice, say five minutes a day. Then apply the practice in any of your songs when two or more notes are sung for a single vowel of a single syllable.*

Perhaps a better, because it is easier, practice would be to make the note to which the relaxed, falling-apart tonsils regions fall, an exact note, always the same for the simple notes given above. That means to sing intentionally for quite a time just like this:

Ex. No. 31. *For a while make the low note, E, about as long as the higher notes, A and B; but take great care to let the tonsils fall apart at each low note and come together again for each higher one. Sometimes touch one of the tonsils (far back at one side of the roof of the mouth) to feel that it surely comes inward at the instant of beginning the A or the B, and goes outward at the lower E.*

Gradually make the E shorter and shorter, until it is quite short. Do not at all try to make it clear, but do try to make the A and B clear and pretty loud. After some time you will not need to think about the exact pitch of the lower note, for that will take care of itself.

Finally try other successions of notes, runs up and down the scale and arpeggios. Apply this practice to the bravura passages in your operatic selections, which will in this way be made very clear-cut and artistic instead of being slurred inartistically.

THE DROP FOR INTENSITY

The same fall of the voice is often most valuable to make the feeling, the pathos, of a passage greater, to intensify the emotional power of the notes.

For this fine effect the voice must drop, or fall very decidedly, and more time should be given to it than is usual as a simple means of note-connection, such as has been given in the last exercise. For instance, in Shelley's lovely melody, "*Love once again,*" just these words may be more strongly forced upon the hearers' attention by making the drop between the two notes for "Love" particularly deep and longer than usual. You will find many such cases in your songs.

And it may be remarked that the audience does not notice the drop, but only feels the more decided emotional effect, without detecting what made it. The same passage is repeated in this ballad, and the mere fact of its repetition excuses, even if it does not call for, a deeper and slower drop.

NOTE-CONNECTION

For any succession of even two notes the vocal chords cannot be simply stretched more; for that would give the notes little distinction. The title "note-connection" implies a paradox, for the notes are really a little separated by the half-groan, or vocal sigh. The chords for a mere instant—perhaps an eighth of a second—are relaxed and allowed to fall a little apart, thus changing the clear, artistic tone to a very low and very breathy one.

CHAPTER XXV

APPOGGIATURA

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APPOGGIATURA

THE word *appoggiatura* indicates a note added to another more prominent one. The word is derived from an Italian root, meaning to lean.

Composers are often careless in their manner of showing whether a note is a genuine *appoggiatura*, or a grace-note. The former has a power equal to, or even greater than the note to which it is attached; the latter is commonly weaker and shorter than the *appoggiatura*.

UNDOUBTED APPOGGIATURÆ

When the attached note, written in smaller type, is just half the length of the main note, there is but little doubt of its being a genuine *appoggiatura*. Then it should be leaned upon, given more stress than even the main note, and should have full half the time of the main note.

DOTTED MAIN NOTES

When the main note is dotted, the *appoggiatura* has all the time of the main note except that added by the dot; that is, two-thirds of the time of the main note. Before a dotted half note it should have the additional time of a quarter note; before a dotted quarter note it should equal an eighth note.

In many cases the advice to employ *tempo rubato* is still more to be enforced; for the composer thus indicates that he wishes the note leaned upon to be made very prominent.

CONCEALED SYNCOPATION

A dotted note which extends over two of the rhythmic beats, or impulses, of the measure always implies a syncopation, the loss of one of the beats, or accents. It should be atoned for by swelling the voice past the elided point. Indeed, the tone should even encroach a little upon the time of the second, the syncopated beat or impulse.

PORTAMENTO CONNECTION

It is rarely in good taste to join the *appoggiatura* with the main note by a *portamento;* still, it is sometimes demanded. Such an *appoggiatura* is not often found towards the close of a song, for the composer relies pretty safely upon the vocalist's artistic habits, natural or acquired, to prolong important notes and even to introduce the tragic *strascino.* In fact, towards the close of a ballad or aria, great liberties are and should be taken with the *tempo.*

CARELESS SONG-WRITERS

The complaint has already been made that the modern writer does not indicate sharply whether such an auxiliary note is to be treated as an *appoggiatura,* upon which the voice should lean heavily, or as a lightly passed grace-note. Here good taste, taste educated by much hearing of the best exemplars, should decide. In more rapid passages, time is not afforded for a heavy leaning upon the added note; but, even in that event, one rule must never be broken.

ARTISTIC QUALITY

That rule is, that however short the added note, *appoggiatura,* or grace-note may be, it must never be so short that the chordal and facial muscles will not have time enough to give the throat the firm *impastu* required for the artistic quality; otherwise it will be more or less husky and impure, and indeterminate. Even the less assertive grace-note must be clear and pure in spite of its weaker volume.

As a general rule, the best vocalists do not hurry their effects. Long

experience has proved to them that they give their hearers more delight by slower *appoggiaturæ* and even grace-notes, by a more pronounced note-connection, by a more deliberate turn and a longer trill, also longer holds. The inexperienced amateur must have long public experience before he can overcome his nervous, bashful haste which tempts to hurry and slight his effects. Though the notes of the trill, for instance, cannot be sung too fast, the whole trill should not be short unless the time allowed by the notes and especially by the accompaniment is strictly declared and cannot be disobeyed.

CHAPTER XXVI

THE SWELL

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THE SWELL

The swell, the gradual *crescendo* to the full power of the voice, followed by a *decrescendo* to an almost vanishing feebleness, is usually preceded by a full inspiration and followed by one, of necessity, for its usual length nearly or fully exhausts the supply of breath.

It has long been noticed that the leading artists prolong the swell almost to its greatest limit, the only reservation being that even the suspicion of exhaustion is avoided. The amateur is prone to make it too short for its full emotional influence. It affords a splendid chance to amass upon a single note all the resources at command. The mind now has time and freedom from distraction so that it can deliberately criticise and, if necessary, improve a deficient factor, whether it be the tongue, cheeks, lips, or lower throat. Little concern need be given to the supporting breath. The attention demanded by many teachers for the expiratory effort, in order to give it more power, entails a useless waste of time. For the extreme upward pressure of breath against the under sides of the chords does not nearly equal that applied by an ordinary cough or throat-clearing. Such a functional up-pressure would actually blow the chords so far apart that only a raking, throat-clearing sound would be heard, however skilfully the finished artist might control his throat. Correct expiratory efforts are valuable, but extreme force is not.

CRESCENDO AND DIMINUENDO

When the apex of the *crescendo* has been reached, the observed habit of the better singers is to prolong this climacteric force for a moment before commencing to decrease the power. The opportunity for a fine display is too good to be instantly lost.

The usual fault of the *decrescendo* is, that it is made too quickly. Great pains should be taken to avoid this error. Especially at the beginning of a lessening volume should the diminution be slow; towards the end it may be faster, until it terminates in a soft *mezza voce.*

CHAPTER XXVII

MEZZA VOCE

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MEZZA VOCE

Mezza voce (half voice) does not mean merely a weaker tone. Its peculiar tone arises from a somewhat different action of some of the combining muscles, different from their usual action for what may be called the outright, or natural, voice, even though the voice may be as weak as the *mezza voce.*

SMALLER VOCAL CHORDS

An important point of difference, perhaps the most important, is that the vocal chords are smaller, that not so large a mass of the chordal muscle (*thyro-arytenoidei—interni* and *externi*) contracts to straighten itself inward from the slightly out-curving inner sides of the larynx. So much can be proved absolutely.

The smaller mass of material to be blown into vibration is stretched and made tense for the intended note by much less effort of the chord-stretching muscles.

WEAKER SPINAL CONTACT

The firm contact of the larynx with the cervical spine just behind it is an important chord-stretching element. The smaller chords requiring less stretching for a given pitch, also stand in less need of this contact. The less firm backward pressure weakens the ringing hardness of quality, that sharper resonance which is due to the hardness of the spine—just as a tuning fork will sound weaker when its handle touches soft wood than when it rests on iron or marble.

SOFTER MEZZA-VOCE QUALITY

In this way may the softer quality as well as the weaker tone of the *mezza voce* be accounted for. The spine, being less firmly pressed, adds a less extent of its surface to the production of consonating vibrations, or oscillations; the oscillations of the softer, fleshy boundaries of the vocal tube add a greater proportion of the oscillations enforced by the originating vibrations of the vocal chords; the quality must be softer in direct consequence.

PALATAL OSCILLATIONS

It may also pretty safely be reasoned that the *palato-pharyngei* muscles, stretching from larynx to palate, bear a proportionately larger share in tilting the largest cartilage of the larynx forward upon the next largest (*thyroid* on *cricoid*) than in the outright, or natural, voice. This somewhat forward as well as upward pull on the larynx entails a slight loosening of the larynx's contact with the spine which softens the quality of tone. Also the firmer connection of the soft palate with the larynx brings more extensive oscillations, not only of the larynx, but also of the extensive inner surface of the cheeks and lips. So the *mezza-voce* tone has that peculiar strident quality which slightly suggests nasality. Indeed, this gentle approach to nasality characterizes the voices of many of the best speakers as well as singers—such, for instance, as the accents of Beecher, Ingersoll, Wendell Phillips, and Lord Coleridge.

HOW TO GAIN MEZZA VOCE

As the smaller vocal chords make the *mezza-voce* range higher, any reader who now has no power over his variety should attempt to sing a note above the third space, *C*, with suddenness and the intention to make the tone a *falsetto* one, while the cheeks, lips, and palate are at the beginning instant thrown into a state of gentle but positive tension already described in the chapter on Consonating Vibrations, or Oscillations.

If the attack be made boldly, the *falsetto* quality will not be gained, but that approach to it, called *mezza voce*. Although the attempted

falsetto tone should be begun boldly, frankly, not hesitatingly, great power, large volume, should not be looked for.

TEST OF MEZZA VOCE

If there is fear that the tone is a genuine *falsetto* tone, not a *mezza-voce* one, the pupil should swell it gradually and may know that it is not *mezza voce* if the voice breaks on its way to full power.

Comparatively few examples of really fine *mezza voce* have been heard in New York within a number of years, that of Campanini being the most wonderful, of an extreme beauty and ease. Campanini would sometimes sing the first division of "*Cujus Animam*" with a rare *mezza voce;* then on repetition would use his most powerful tone.

Maurel could use this effect as high as *F*, and employed it with great taste. The other most notable examples of remarkable *mezza voce* are Melba, Caruso, Van Rooy, and Gilibert, the latter of an artistic eminence, in this and other ways, not generally appreciated.

Scaria, though he possessed a heavy but most beautiful bass voice, could employ *mezza voce* in moderation.

CHAPTER XXVIII

TEMPO RUBATO

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TEMPO RUBATO

Tempo rubato, stolen time, means in music the lengthening of one note (or a few notes), by stealing time from the note after it, or more rarely from the note before. The pilfering notes cannot be many, for the result would be a genuine *ritardando*, an entirely different effect.

The time taken from the note, either before or after, should not be so long that the stealing note will be made to overlap the next rhythmic impulse, the next beat of the measure; that is, the one-two-three, or the one-two-three-four, as the music is counted or beaten. To be more clear, in a succession of eighth notes no one note should steal so much that it could be mistaken for a quarter; in a series of quarter notes no one note should run the risk of being mistaken for a half note. Such an error would change the melody, the theme, which, had it been sung once or twice, might not be recognized as the same, even though the melody had become familiar, as the leading theme of some prominent solo of a well-known opera. Too great a prolonging would jar the expectation. The famous Campanini would sometimes, not always, dwell upon the climacteric note of "Salve dimora," in Faust, till his hearers longed for the plain, unvarnished, but beautiful melody.

"*Salve dimora casta e pura*"

The *E* flat and, on the repetition of the theme, the *F* were sometimes dwelt upon, seemingly to the painful limit of physical endurance. Although his beautiful voice may have been displayed more startlingly, this unusual rendition could not be called artistic. Such extravagances are not so common as they were in the days of the earlier operas, such as Norma, Somnambula, Marta, and others. The later composers are

known to have advanced; the taste of the musical public has also changed for the better and discourages extravagance.

MELODY KNOWN BY HEART

Great care must assuredly be taken to avoid extreme use of *tempo rubato*, until the hearers have learned the melody so nearly by heart that its memory will not be lost or even much disturbed by the change made by *tempo rubato*. The preceding paragraph warns against breaking the rhythm. The warning may be less regarded towards the end of a song when the general trend of the melody has been so well memorized by the listeners that its notes are safely expected or imagined, whatever may be the delays and hurryings. Of course, *tempo rubato* does not ever occur at the *finale*. The ending notes almost always support a decided retard, an unblushing hold, and a tearing *strascino*. The place for stolen time has passed. Detached effects are now in order.

PASSAGES OF EQUAL NOTES

The first use of *tempo rubato* that comes to mind is, to break the dog-trot monotony of a succession of notes of equal length, all eights or quarters, or sixteenths. For some secret reason, good taste rebels against uniformity of repetition; and good taste is often puzzled to decide which note or notes may best be lengthened and which may be pilfered from. The musical instincts of one singer may choose differently from those of another and both decide skilfully.

TWO KINDS OF TEMPO RUBATO

In the first place, there are two modes of stealing:

1. From the note before.
2. From the note after.

As a matter of style it has been generally admitted that the highest note usually has superior claims by simple virtue of its elevation. That alone forces it to notice.

In some degree the same feeling is aroused, even when the highest

note of a relatively unimportant passage is being delivered; so that note may frequently have the added time. For an example:

"Two little helpless children"

The highest note, "help," may be dwelt upon a very little beyond its exact time; or, the note might be commenced a mere instant before its due time of entrance. The choice is a matter of individual taste.

Or, the second syllable of "little" might be very slightly anticipated and prolonged; especially as that would leave the highest note of the next repetition of the phrase ready to receive a little more time as a comparative novelty.

It is difficult to give further exact rules. Personal taste must decide, also the hearing of the best artists. For instance, in the Jewel song in "Faust," Emma Eames prolongs the high *F* sharp at about the middle of the aria, far beyond all other Marguerites, and the effect is good.

The chapters on the few ballads selected from the different languages will suggest further use of *tempo rubato.*

CHAPTER XXIX

THE TRILL

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THE TRILL

It is reported that Clara Louise Kellogg was wont to say that she learned her really beautiful trill by watching her canary. The bird can be seen to move its throat while singing. So with the voice, a distinct, clear-cut trill must likewise move the throat, a little upward for the higher note, a little downward for the lower.

The grace can be performed more rapidly, its notes can succeed each other faster than can the notes of a scale, *arpeggio* or run of a strict *legato* nature.

The reason is clear: The up and down movements of the larynx make the notes distinct enough, while for any other *legato* succession (aspiration being barred) each new note requires two throat movements, one at the instant of relaxing the throat between notes, one at the instant of setting the throat, gaining the *impastu*, for each new note.

The very best way to gain the throat movement for the trill is through movements of the tongue.

Ex. No. 32. (To gain the trill.) *Place the tip of the finger upon the middle of the tongue; then move the tongue and finger with it about a third or a half inch up and down, the down movement being without effort, as you simply let the tongue passively fall to its natural, effortless position.*

Again touching the tongue, hold it still for a second while singing any medium note, perhaps C. At the second, the higher note, compel the tongue to move the gently yielding finger a third or half an inch upward, letting it fall at the instant of striking the third note. So continue through five or nine notes making the tongue move freely and loosely.

Later, when the movements have become quite familiar, let the finger-tip rest on the tongue further back, while the front of the neck, just at the

angle between neck and jaw, is gently grasped by the thumb and forefinger of the other hand.

Now make the up and down movements of the rear tongue so large that the grasping thumb and forefinger will feel the throat move up and down, as the rear tongue moves the finger inside the mouth up and down, of course repeating the notes.

Gradually acquire great rapidity, always making sure that the second note is a full step, a major second, above the lower; for there is usually strong temptation to make the higher note a little flat.

As you increase the rate, be careful, in actual song-singing, not to lessen the rapidity of the trill. The best singers increase the speed and make sure that they get the higher note fully up to the pitch; for the faster the trill is sung, the greater danger is there of making the higher note a little flat.

SUCCESSIONS OF TRILLS

Where several trills follow each other, as in the arias of "Faust" and "Mirella," they should always be joined by the turn, which will now be described.

THE TURN

This grace, whether occurring at the end of a trill or used as a flourish between two notes, is usually sung too rapidly. Because the printed notes are smaller does not indicate that they are exceedingly short.

The time for the notes, whether they are sung fast or slow, is taken from the note which precedes them, not from the one that follows. It is sometimes, but not always, the case that the effect is good when the notes are delivered rapidly. As to this, taste should be the final arbiter.

DOTTED NOTES

When the note to which the coming turn is attached is a dotted one, the notes of the turn should all be sung before the time of the dot. This does not signify that the first four notes should be exactly an eighth and three sixteenths, but shows that the time for the three notes of the turn should come from the latter part of the first quarter-note section

of the measure, and that the full time added to the note by the dot should be taken by an eighth note as written.

The same treatment should be given to all dotted notes, whether they are quarters or eighths.

The usual fault is to sing the notes of the turn so hurriedly that they become indistinct. It is physiologically impossible to sing these notes as rapidly as those of the trill, nor should it be attempted.

Embellishments should always be sung with especial distinctness, as is set forth in the chapters on Note-Connection.

CHAPTER XXX

PORTAMENTO

CHAPTER XXX

PORTAMENTO

THIS effect, which Tosi justly calls the "greatest grace of song," occurs in four forms:

1. The regular *portamento.*
2. The *filar-di-voce.*
3. The anticipatory *portamento.*
4. The *strascino.*

THE REGULAR PORTAMENTO

This form, which is the most common one, slurs the voice up or down (more frequently up) from one note to another, both notes usually belonging to the same vowel of the same syllable. The word is derived from the same Latin root as our words "portage" and "transport," and very many other words.

It means to carry. In singing it means to carry gradually. In speaking we should say to inflect. The voice does not step discreetly from one note to another, diatonically or chromatically distant; it slides, slurs through the interval, very much as the howling wind rises and falls, or as a buzz-saw swoops up or down as it goes faster or slower.

It is a good plan to begin the study of this beautiful though difficult effect by imitating the wind or the saw. At first slurring the voice rather slowly up, as for an excited question, then down as for an indignant protest; for these natural inflections of speaking are really *portamenti.* Gradually the speed should be slackened. The best artists have been heard to consume two full seconds for an effective *strascino*, the fourth and rarest form, and perhaps the most effective one. Victor Maurel made great use of it.

THE NEIGH

It is a most peculiar fact that the *portamento*, when it is the regular one, not the *filar-di-voce*, must not be a steady tone, but a sort of neighing drawl, very slowly slurred down, not steadily, but in jets, or gasps, like the neigh of a horse.

Although neighing like a horse would naturally seem to be distinctly unmusical, the first and the fourth forms, the regular *portamento* and the *strascino* (pronounced strahsheeno), surely demand it. To gain this difficult knack, the best way is to be extravagant, to imitate a horse's neigh boldly, recklessly, not caring in the least what kind of a noise you make. It cannot be acquired suddenly; time is necessary. In point of strict fact, very few even of the leading artists now before the public are masters or mistresses of all forms of *portamenti*.

The neigh is a beautiful effect, though it does not at first appear as though it could be possible to make a neigh beautiful. It must be studied long and carefully, and the best way, as was said, is actually to imitate a neigh, and even to overdo it for a while.

FILAR-DI-VOCE

Filar-di-voce (a thread of voice) is a gentle and rapid up or down swaying without the neigh. Strict attention has discovered the fact that the best masters of expression almost always connect distant notes, distant by a fourth or fifth, or more, by the *filar-di-voce*. This form of slurring should have a clear, musical quality of tone in spite of its weakness.

ANTICIPATORY PORTAMENTO

For pathos, earnestness, appeal, and kindred emotions, this form is very valuable. It was Madame Rudersdorff's greatest charm. The Russian tenor, Stigelli, heard in Boston in the writer's early boyhood, employed it with thrilling effect, especially in his unaccompanied solo in the "Jewess," where he rises from his seat at the table and addresses the other guests so tragically.

To give this form, the vowel of the syllable to be intensified is commenced well below its indicated pitch and with a slightly husky tone rapidly slurred upward to that pitch where it should gain full clearness.

STRASCINO

This form, used by Victor Maurel with really tragic effect, means a dragging of the voice up or down, a heavy dragging, as though it were difficult. For this effect the voice should have its volume markedly increased, and its rate of progress should be exceedingly slow and attended by the neigh. Its study should not be attempted until the regular *portamento*, the first form, has been thoroughly mastered.

A Red, Red Rose

The first pronounced climax of Hastings' beautiful melody affords a fine chance for the *strascino*.

The climax of the opening phrase is at the word "sprung" on the note *E*, fourth space of the staff. Its height alone makes it prominent, also its greater length; also the fact that it is a dotted note, being thus made to include two impulses, or accents; for it is plain that the impulses or beats of this melody are at intervals of one quarter note. Therefore, the fourth impulse, which begins at the dot, after the time of the third quarter has been passed, is lost and must in some way be atoned for.

SYNCOPATION

All such dotted notes are in fact syncopated; that means that something has been retrenched, cut off, in this case the third impulse or accent. It must be made good by swelling the note past the time of the lost impulse and that, of course, adds to the intensity of this climax.

Besides that, the intensity may be and should be enhanced by a slight use of what is called *tempo rubato*, stolen time. That means in this case that the time of the dotted note *E* should be a very little lengthened by stealing a little from the time of the last quarter of the measure.

NO DISTURBANCE OF THE SENSE OF RHYTHM

But, as was said earlier, on no account should a climax be increased so much by *tempo rubato* that the listener will lose the full sense of the rhythm, in this case the regular *one*, *two*, *three*, *four* of the measure. If the dotted quarter were lengthened to a full half, the next note, the eighth note on *D*, would come at the strict time of the first impulse or beat of the next measure.

At any rate these notes afford a really fine chance for a *portamento* from the *E* to the *D*.

Good taste warrants your giving the second syllable of "melody" a little extra time, stealing it either from the note before or the one after it. Its position as the highest note of that passage also suggests its being given greater prominence. Still, all these various effects must be gentle; the rhythm, the succession of beats or impulses must not be made so irregular that, as was said before, there can be any doubt in the mind of the listener of the place each note has among those impulses.

WORDS OF TWO SYLLABLES

For some reason hard to explain, words of two syllables with the accent on the first syllable in speaking, may have, in singing, more emphasis given to the second syllable than to the first. Such a word is "bonny" in the next sentence and phrase. Try both ways, first making the syllable "bon" a little longer than the "ny," next making the "ny" a little the longer. You will surely find that the latter way gives the best effect.

BREATH BETWEEN CONSONANTS AND VOWELS

The vowels are so much louder than consonants that unusual ways must be used to make the latter louder in singing than in speaking, more prominent, especially when the words musically need emphasis.

Such a word is "fare," which begins a new and pathetic phrase. Though the breathing effort should be continued steadily, much more breath should be allowed to escape with an unusually rough sound the instant after the lips have been separated to end the *f* of "fare."

Ex. No. 33. (To enlarge consonant-sounds.) *For the word "fare" make three separate and about equal parts,* (1) *the breath through the closed together lips;* (2) *the breath between the middle of the tongue and the roof of the mouth, a sort of whispered "ugh," or short "u," as in "but";* (3) *the vowel Ă. For a time make these three parts about equal and intend to have the breathing effort steady, expecting a great, noisy rush of breath during the part No.* 1; *also let that part be much longer than it is your habit to make it in talking.*

THE ADDRESS

It is a pretty good rule to take breath both before and after an address, such as "my love." Even though the new supply of breath may not be necessary, the speaking effect, what is called the dramatic effect, will be improved by the new breath. For surely in speaking, these breaths would be taken and, especially in ballad-singing, the demands of the spoken text must be recognized and observed practically.

Hurrying to the end of the song, we may then delay longer upon the closing syllables. The "I," upon the high *A*, first line above the staff, is indeed the chief climacteric note of the song and may well be greatly prolonged and swelled. The address, "my love," again should have a breath taken both before and after it. The triplet for the word "ten" should be sung slowly and the notes be well separated from each other. This is true of all triplets as a general rule.

For such closing notes and words as those for "thousand miles," it is the practise of the best, the most celebrated singers to take a breath before the highest note, *G*, which should be held *fortissimo* as long as the breath will safely allow, leaving enough to make the voice tear down with a powerful, slurring *strascino*, even increasing it to that final *F*, which should be fully reached by the vowel sound "ou" of "thou." This "ou," as soon as it has reached the *F*, should be changed to "and." But it is customary with the finest artists to take a full breath before the final word "mile," which is sung with full power of voice.

Through all these lesser effects the *legato* must, above all things, be maintained; for upon this close binding of the notes all vocal effects are conditioned. Indeed, in nearly all cases, the effects are interruptions of the perfect *legato*.

It is true that the high *A*, for the word "I" is interpolated. The author has discreetly given *F* a major third lower. So the *A* should be attempted only by those who find it easy. The *A* is certainly better for such throats, for it intensifies the climax and also gives a succession of three intervals of a fourth, which of itself ennobles the finish.

The song abounds in other beautiful effects, but space forbids their mention.

CHAPTER XXXI

THE PHRASE

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THE PHRASE

In artistic singing there are certain departures from the steady outpouring of vocal sound, from the steady vocal stream, from that steady outpouring of tone, unbroken and also unchanged in volume, which constitutes strict *legato* singing. These departures cannot be called points of expression, for they must be made by all singers and are in no sense matters of individual taste. Indeed, the changes may be said to belong to style as distinct from taste or expression, as no one can neglect them.

Every composition may be felt to divide itself into distinct, separable parts, each of which the musical mind detaches from the other parts, each of which consists of a limited series of notes, and of itself makes a sort of inferior melody, or theme, or motive. Some or all of these themes may be joined together to make a longer, broader theme or phrase. For all such longer or shorter themes or phrases there should be virtually the same treatment of their beginnings, endings, and climaxes.

BEGINNINGS

They should not, save for especial effects, to be decided by individual taste and warranted by what has gone before, be commenced with an accent, with unusual power. Of course, exclamations, expletives, or addresses often form exceptions. Strict *legato* delivery excludes all jarring, all sudden outbursts which could serve as beautiful effects only as contrasts to the general, strict *legato* of the whole song or aria.

This does not mean that the phrase should be commenced weakly. The very first attack should be firm. The whole *impastu*, as Mancini calls it, the whole setting of the vocal organs of the throat, should be as

firm on the first note as on any later one, the one difference being that the expiratory effort should be a trifle less powerful, simply in order to avoid the effect of sudden, ungainly explosion.

DIFFERENT MODES OF EMPHASIS IN SPEAKING AND SINGING

Elsewhere has been noted the most peculiar fact, that, whereas in speaking or declamation, the expiratory attack may be sudden and even jolting, in singing, aside from exceptional effects for expression, emphasis must be gained by swelling the voice an instant after the instant of starting. The reason must be the *legato* flow of the lyric river of vocal sound. As phrases commonly begin with an accented note of the measure, its measured accent would be too greatly increased by additional stress to leave the lyric flow unjarred and even. Though the phrase begins with an unaccented note, the following note should not have too sudden an accent, save in recitative.

ENDING OF THE PHRASE

As a rule, the phrase, or unconnected motive, should end with a *diminuendo.* If the final note is short, especially when a fresh breath is to be taken, the whole note may be made soft; but much care should be taken to preserve the firm *impastu*, or setting of the whole, the breath-pressure only being lessened. Indeed, as was written of soft tones, their purity can be preserved only by increasing the efforts of the chord-stretching muscles of the throat in order to atone for the loss of the chord-stretching influence of the breath, an important element. Even Garcia noticed this. When the final note is long, only its ending fraction should be made softer by a rapid *diminuendo.*

When the ending vowel is really a diphthong, whether it is represented by a single letter, such as *A* (day), or *I* (ice), or *U* (use), or by two or more letters, such as *Ou* (house), or *Oi* (oil), only the second element should be diminished. For instance, the vowel *A* is really a diphthong, being composed of the *E* as heard in "ell," and the *Ee* as heard in "eel." *I* is composed of *Ah*, and the *Ee* of "eel." Only the second element, *Ee*, should receive the vanish at the close of a phrase. Care must still be taken to keep the quality pure to its very end.

CLIMAX OF THE PHRASE

The climacteric note of a phrase, the one to which others seem to lead or from which they appear to part, should nearly always be made a little stronger and even a trifle longer than its strict indicated length; for this would insure its greater prominence.

Sometimes, though rarely, two notes will be instinctively felt to be climacteric; that is, the notes before them will lead up to them, the notes following will be less important though not less firm and beautiful.

Such notes should, as before stated, be sung a little longer than their strict time; they should also be louder than the balance of the phrase or theme. This does not imply that a climacteric note should be suddenly increased.

THE ANTICIPATORY NOTE

Such a jolting of the melody, such a disturbance of the essential *legato* flow, must be obviated by a gentle but decided *crescendo* rendering of the note before its climax, a *crescendo* not so strong as to make the real climax less paramount, but only less sudden. Again the climacteric note should itself be sung *crescendo*, the note following it being of less power, though an observable slump from the one to the other should be avoided. In many phrases a fine effect may be gained by making the following note or notes nearly as powerful as the one or ones which constitute the climax.

Taste, individual taste, in other words expression as distinct from style, will decide the greater or less intensity of these three points of style, but the general rules given above should always be obeyed in some degree, as, indeed, they always are by singers of merited note.

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